THE TECHNIC OF THE SPEAKING VOICE

SCOTT

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THE TECHNIC OF THE SPEAKING VOICE:

ITS DEVELOPMENT, TRAINING, AND ARTISTIC USE

BASED UPON

RUSH'S PHILOSOPHY OF THE HUMAN VOICE AND THE TEACHING AND EXAMPLE OF JAMES E. MURDOCH;

AND INCLUDING

A NEW PRESENTATION OF EXPRESSIVE SPEECH MELODY, COPIOUSLY ILLUSTRATED BY EXAMPLES; MANY STUDIES IN INTERPRETATION; AND A BRIEF OUTLINE OF GESTURE

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Always look for the Reason. A Good Reason will make even a bad reading respectable.

—*Murdoch*

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In Memoriam A. M. S.

Love, Memory, Hope

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PREFACE.

I am the happy owner of a goodly library of elocution. The older worthies—Austin, Sheridan, Steele, Walker, Rush, Barber, Weaver, Comstock, Caldwell, Bronson, Murdoch and Russell, Murdoch, Kirkham, Gummere, Mandeville, Bell, Frobisher, Bacon, and the rest,—touch elbows with the two Raymonds, Fulton and Trueblood, Clark, Chamberlain, Townsend Southwick, Curry, Warman, King, Ayres, Kleiser, and dozens more; and the throng increases every year. If possible, I should own every extant work on the subject.

It is true, that, as a rule, the great bulk of each book is essentially contained in almost every other; but it is also true that, with scarcely an exception, each writer adds something, much or little, from his own store of thought, practice, and observation, and so swells the common stock of knowledge, precept, and tradition. Theories conflict; ignorance, guesswork, and pretension sometimes pose as knowledge and wisdom; terminology is as yet unsettled; the more of anatomy, physiology, and acoustics we learn, the less we seem to know about the causation of voice; the new Delphic oracle, psychology, confers authority and impressiveness—and obscurity—upon any and every sort of doctrine and opinion: nevertheless, there is not one of all my books that I have not learned from, and not one that I should be willing to part with. This is my apology and warrant, if they are needful, for writing another book on the speaking voice.

The notions of the vast majority of people about elocution would be amusing, did they not sadly indicate the almost universal ignorance and neglect of the art. 'Expressive and tuneful speech is a natural gift,' says one; 'unless your

lips are touched with the live coal from the altar, all your labor and learning will never make you eloquent.' 'It would take a long lifetime to learn the rules, another to learn their applications and exceptions; and the result would not be worth the trouble,' declares another. A third says, 'The best readers and speakers are the most natural: that is the whole secret:—be perfectly natural, and your elocution is perfect.' A fourth: 'Get the thought, thrill with the feeling, let yourself go, and you cannot go wrong.' A fifth: 'It is all a question of the height of your stilts: the higher the stilts, the more elevated the elocution: the more turgid and violent you are, the more elaborate and extravagant, the more you put on,—the more impressive you are: no great orator, actor, or reader ever stood with his feet on the ground.' 'Read and speak as you talk: any solicitude about tone, inflection, emphasis, pause, attitude and action, will inevitably render you artificial,' pronounces the sixth.

Music, painting, sculpture, literature, acting, and architecture are recognized as arts; for the reason, clearly, that they are more or less remote from our everyday, commonplace habit of mind. They appeal to the ideal, and, so far as in us lies, we respond to the appeal; or are willing to confess that the irresponsiveness rests in our own ignorance or lack of esthetic sense. We concede that to become eminent in any of those arts demands high natural endowment, supplemented by years of study and development; and to the worthy exponent we begrudge no rewards of wealth and honor.

Speech, on the other hand, is a familiar thing,—a utility, a tool, an every-moment, indispensable convenience, like eyesight and hearing, acquired without conscious effort and used as an inalienable, inherent possession. It is in everybody's mouth; we all talk, and keep talking, well or badly, and the phenomena of pause, emphasis, melody, force, and

quality are employed with little or no attention or purpose except to 'say our say.' The voice is played upon by thought and feeling, and co-ordinates with them: if thought and feeling are clear and definite, so will be utterance, emphasis, and intonation; which become vague and indefinite, as thought and feeling are so. Using speech in this way, as a mere means of necessary converse in the household, the drawing-room, the shop, the office, and the street, it is difficult to bring ourselves to regard it as an art,—as, in its highest manifestations, the art supreme. It is altogether incredible that this menial, this bearer of burdens, this rough-and-ready spokesman of traffic, is an angel; for his wings are folded and hidden, until our souls are opened by some master of eloquence to recognize the heavenly messenger. And, alas! in our individual cases, his uses have been so long attuned to the sordid, the common, the idle, the slipshod, the meager, the extravagant, that his release can only be gradual, and the liberated serf must slowly toil and grope his upward way to freedom and heaven. He cannot spread his wings, until he has accomplished the weary climb to a purer atmosphere.

'If we would read well, we must first learn how,' says Doctor James Rush, in his 'Philosophy of the Human Voice'; and, as a preliminary to the learning how, we must cease to look upon graceful, becoming speech as purely spontaneous, instinctive, and self-directed, an unordered maze of haphazard sounds,—and accept it as an art, to be acquired, and worth what expenditure soever of continued pains and effort.

Art, of whatever kind or degree, is the fine result of appropriate means intelligently directed to a definite end.

Raffaello declared that the artist represents objects, not as Nature makes them, but as she is ever striving to make them. Shakespeare, speaking of the art of flower-culture, says:—

> This is an art
> That doth mend nature,—change it, rather; but
> The art itself is nature.

Our common speech, after the brief term of childhood, becomes habitual and conventional, conforming itself to household custom, society usage, and the twang of one's profession or business. The reading of the average intelligent person—of the average well-educated person—is bare pronunciation,—well or, usually, badly or indifferently done, —and a sorry caricature of genuine living speech. It is drearily monotonous; generally by uniform rate, force, and quality, and by a repetitious melody, that means nothing,— but sometimes by acrobatic vocal efforts to avoid monotony. Instead of illuminating and enforcing the meaning of the text, the reading seems to be studiously contrived to leave the meaning out. The reader virtually says to his audience: 'Here is a jargon of words that conveys no message to me. I will faithfully pronounce them in their written order, in the hope that they may mean something to you.' Really natural speech is seldom heard from adult lips, except when the speaker is surprised out of his grooves of habit by some rare crisis of feeling; and such crises often strike us dumb.

Where, then, are we to look for that Nature in speech, which we are to mend and change into the art that is itself Nature? Bewildered by the myriad brogues, dialects, provincialisms, personal mannerisms, slovenlinesses, twangs, and tunes, that salute our ears, no matter where we go, how are we to learn unto or into what Nature is striving to make speech?—at what is she aiming?—whither is she tending?— in short, where are we to seek the ideal and perfect 'natural' speech?

This vital, all-important question was first and completely answered in 'The Philosophy of the Human Voice', men-

tioned above; and the world of art and culture will yet render its grateful acknowledgment to the author of that illustrious work.

Doctor Rush found the answer in the Voice itself.

Say there are errors in the book. There are; but they are the minor and venial errors of the solitary pioneer and discoverer, who left them for his followers to correct: he accomplished, notwithstanding, his great design of lucidly and completely setting forth the science and philosophy of speech,—by whose light and leading such consummate art became possible as made the potent charm of Wendell Phillips as an orator, of James E. Murdoch as a reader. It is noteworthy that Doctor Rush was not an elocutionist, nor a teacher, nor an orator, but a physician; that he undertook to study the voice—to quote his own words,—'exclusively as a subject of physiological inquiry; and, upon ascertaining some interesting facts in the uses of speech, was induced to pursue the investigation.' Every student of the speaking voice should own a copy of the 'Philosophy', and search diligently its pages. It is the sacred book of elocution.

Nature's intention as regards human speech was pointed out by Rush, when he identified and defined the equable concrete; when he classified the elements of voice and syllabic forms as inexpressive and expressive; and when he classified speech itself as thoughtive, interthoughtive, and passionative: these last three terms devised by him, but self-explanatory, and plainly distinguishing the three great realms of human language. Following these clues, we can find our way to Nature; and then may prune, and embellish, and idealize, in the safe assurance that our art itself is Nature.

Good elocution is simply conformity of sound with meaning. Let the student accept, once and for all, the proposition that voice culture is a work that is never over and done with: he must practice long and faithfully, and intelligently, to

gain a fine voice; and he must continue systematic practice to retain it. In the voice culture exercises, as each sound is made, not only should he study the organic action until it becomes automatic or subconscious, but should attentively and critically listen; for so is the ear trained to know 'the natural language' of the voice. Unless the inherent meaning of the elements of voice,—time, force, quality, pitch, and abruptness,—with all their shades, degrees, and interrelations, is thoroughly mastered, what hope is there of conformity of sound with sense? A powerful and beautiful voice is sometimes developed by a person of heedless and ignorant ear; but he is to be pitied, as the owner of a grand instrument upon which he can never play. In order that the voice shall 'do things',—that it shall speak from mind to mind, from heart to heart, from soul to soul,—ear training and voice training must go together; and in the education toward artistic interpretation, the ear must of necessity lead the voice. Sitting on the front porch of his house at Avondale (Cincinnati, Ohio), one Sunday morning in June, 1880, Mr. Murdoch said to me, 'It is very tantalizing, and at the same time very beautiful and inspiring, that, no matter how well I read, the voice inside always reads better.'

Some writers on elocution, unable to understand the Rush philosophy, as set forth by its author, have cavalierly dubbed the method of teaching based upon it 'the mechanical system.' Every art—music, painting, sculpture, literature, architecture, acting, elocution—has its technic. No technic, no art. Until the technic is so mastered that it is automatic, intuitive, a matter of course, the result comes short of art; there is betrayal of effort, palpable adjustment. This proves, not that we are going wrong, but that we have not got far enough—we have not arrived. Technic, then, is the objective point of the first division of this book, and there is no danger of acquiring too much dexterity or too much

voice. But, as fast as certainty and facility and vocal capital are gained, technic becomes the efficient means toward the great and final end—interpretation. At first, the conscious employment of technic—compelled, sedulous, induced, purposed conformity—makes us tentative and clumsy; 'the elocution sticks out'; we are but 'prentice mechanics. Too many stop, complacent or discouraged, while still in this mechanical stage; but a conscientious mechanic, 'sticking to his job,' is better off than the reader who knows neither just what he is trying to do nor the means and method of achieving it. Mere impulse, however noble, mere feeling, however vivid, is not art; indeed, unless controlled and guided, they tend to weaken or entirely defeat the desired result. The skillful mechanic is the possible artist; and he remains a mechanic so long as there is conscious and perceptible effort to adjust and use the technic. The artist uses the same technic; but with him it is the enchanter's spell, by which each uttered impulse falls deftly into due order and place and time and tune and value, as if so it was ordained, and not otherwise; his technic obeys him, as its wings obey the bird: while for the listener the technic is utterly lost in the effect. Here, at last, the art itself is Nature.

Technic, then, is first and foremost, until it is surely and safely ours; and we continually apply it, methodically, carefully, until adjustment becomes self-adjustment: then may we try our wings, and try, and still try, until they support us unwavering, in air as high as we can breathe.

No wonder that the great artists are few! that most work in the direction of art—piano-playing, reciting, reading, speaking, singing, acting, writing, drawing, painting, modeling, building,—is plainly and immitigably work! Any great reader will, because he must, develop along the lines established by Rush: the immense majority, of whatever school or system, must content themselves with getting as

far as they can. But any degree of progress is preferable to standing still; and no mortal knows what divine possibilities are within him, until he has made some way on the upward path.

The teacher will accomplish far more by example than by precept, though wise precept is indispensable; and he is the best teacher who gives his pupils the most and best illustrations of really fine reading. The student must hear good reading of every style as often and as much as possible—must be filled with it,—that he may have a definite ideal at which to aim, and that he may be able to estimate his progress toward it. When the ideal is fairly complete, the hearing of poor or commonplace reading can do no further harm, except the sufferance of it; it rather serves to confirm and strengthen the ideal. The great, almost the only reason why reading is the most ill-taught branch of the common-school curriculum is, that the teachers do not read well.

And let us not be frightened by the senseless outcry against imitation. The principles and rudiments of all the arts are learned—speech first and most of all,—by imitating the model as closely as may be; and the first steps in application—in interpretation—are also necessarily imitative. It is scarcely needful to say that this is sound psychology. If the wings are there, they will grow strong; the neophyte will leave the master in good time: all he has acquired, will quicken whatever of native, individual power is his; his art will approach nearer and nearer to the simplicity of Nature,—rich, but chaste; strong, but beautiful; emotional, but not hysterical; and penetrated always with 'that light that never was, on sea or land.' Always the natural, where it is crude, violent, repulsive, harsh, and angular, is to be modified—idealized—'changed'—into forms pleasing, however severe, pitiful, terrible, or malign. 'In the very torrent, tempest, and (as I may say,) the whirlwind of your passion, you must

acquire and beget a temperance that may give it smoothness.'* And the passion of the reader and the actor is not the anger, the fear, the jealousy, the grief, the joy, or whatever the scenic emotion may be; but his own artistic enthusiasm, which, through his sympathy and the magic of his technic, he transmutes into the eidolon of the mood. Even a plain didactic composition should be 'delivered from the lips' with an ease, a crispness, a sparkle, a buoyancy, that charm the ear and win and hold the listener's absorbed attention. The student will never become the artist by being turned loose upon the barren heath of his own mannerisms and predilections, to grope in the dark after a vague and formless ideal, with his own untaught ear to lead and mislead him.

*Oldfield was the woman (there is always one) who used the tones of nature upon the stage in that day. She ranted at times, like her neighbors, but she never ranted out of tune, like them. Her declamation was nature, alias art, thundering; theirs was artifice, raving. Her treatment of words was as follows: she mastered them in the tones of household speech; she then gradually built up these simple tones into a gorgeous edifice of music and meaning; but though dilated, heightened, and embellished, they never lost their original truth. Her rivals started from a lie; so the higher they soared, the further they left truth behind them. They do the same thing now pretty universally.

The public is a very good judge, and no judge at all, of such matters. I will explain.

Let the stage voice and the dramatic voice, the artificial and the artistic, the bastard and the legitimate, the false and the true, be kept apart upon separate stages, and there is no security that the public will not, as far as hands go, applaud the monotone or lie more than the melodious truth. But set the lie and the truth side by side upon fair terms, and the public becomes what the critics of this particular art have never been—a critic; and stage bubbles, that have bubbled for years, are liable to burst in a single night.

—*Charles Reade—Art: A Dramatic Tale.*

I hope and believe that the book contains nothing of statement, exercise, advice, or suggestion that is not worth acceptance; and that nothing really essential has been omitted.

I have been more specific and comprehensive on the subject of breath control than any other elocutionary writer I know, unless Byron W. King, in his 'Practice of Speech', be excepted. All writers agree that the right management of the breath is of fundamental importance; yet most of them neglect to tell the student exactly of what it consists and precisely how to acquire it; and—'tis true 'tis pity, and pity 'tis, 'tis true,—many of them give wrong instruction.

Readers, speakers, and actors, who fail, fail, nine times out of ten, not so much for lack of intelligence as for lack of vocal technic: they do not know the how and the why, and the voice is not trained to ready and infallible response: for which reason I have made the treatment of vocal culture very full. Every exercise laid down is good for the purpose assigned to it, and no exercise has been admitted that I have not myself tested. The student should practice all of them some of the time, and some of them all the time; selecting those for daily practice that he finds upon trial best adapted to his needs. 'Therein the patient must minister to himself,'—even if he has the living teacher, as well as the book.

I have made constant reference to interpretation, because, in its last analysis, elocution is interpretation, as is every other art.

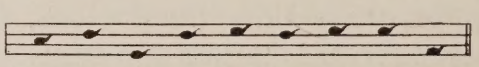
The philosophy of expressive speech melody, its forms, analogies, and applications, I have codified more completely than has any other writer hitherto, so far as I know. Many of Doctor Rush's notations of diatonic melody cannot be fluently read, because he failed to discern that the discrete melodic succession of unimpassioned speech is largely influenced, if not practically regulated, by accent. His account of the intonation of interrogative constructions con-

tains much that is not in accordance with usage. He ascertained the distinctive vocal elements of impassioned utterance, but made no attempt toward a complete grammar of its intonation,—restricting his examples, for the most part, to instances of syllable, word, and phrase, with their wider intervals of inflection and skip. Mandeville discovered the fact of sweeps, contours, or tunes, in speech; but made the vital mistake of regarding them as the servitors of syntax, instead of recognizing in melody the autocrat that plays at will with verbal and grammatical forms, so that at his touch they confirm, magnify, modify, contradict, question, or mock themselves. I hope that I may here have written the chapter on expressive speech melody which Rush only began. In the hope of writing it, I have been studying expressive speech melody for more than thirty years, and the material so gathered, formed the nucleus of the book. If the presentation is substantially true, I have, in part at least, fulfilled the obligation that every man owes to his profession, to leave it somewhat richer than he found it. It would be presumptuous indeed to claim that no mistakes have been made. Such as they are, if any, they will, I trust, be discovered and corrected by some finer ear and better brain. 'To err is human: 'tis godlike to forgive.'

Doctor Rush adopted Sir Joshua Steele's theory of measure and rhythm ('Prosodia Rationalis'), as did the followers of Rush,—Barber, Weaver, Murdoch and Russell, Murdoch, Caldwell, G. L. Raymond, Fulton and Trueblood, and others; and many pages of their books are devoted to the exposition and illustration of that theory. Most of these authors, too, give notated examples of melody, some of them many examples; and for years it has been a great puzzle to me why all those notations, beginning with Rush's own, omit any indication of measure and pause. It is certainly as easy to recognize and score the rhythm as to recognize and set

down the inflections and the melody; indeed it is a great deal easier. My own notations may need to be looked at with the eye of charity; but I may be permitted to suggest that they at last 'put two and two together'; that they present in one view inflection and melody, measure and pause; and being by so much the more comprehensive, should be by so much the more helpful to the student than the notations of my fathers and my brethren.

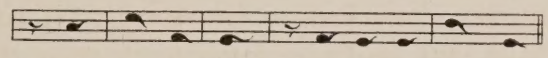
It is with hesitation—almost with a feeling of guilt—that I venture to call attention to a curious error in one of Doctor Rush's notations. It occurs on page 302 of the 'Philosophy', and is given to illustrate the use of the falling discrete fifth in emphasis. The notation is thus presented, with diatonic rising concretes throughout:—



Yet Bru-tus says, he was am-bi-tious.

No reader can follow this notation and produce the effect Doctor Rush had in mind, or any effect but that of flat and futile artificiality; partly because of the interval and inflectional direction of the emphatic syllables, which should be marked with emphatic falling concretes; also, and especially, because the syllable '-bi-' follows a train of syllables, itself and they on substantially the same plane of pitch, so that the discrete fall on '-bitious' becomes an ignominious slump. It is an important part of the principle intended to be illustrated, that the syllable from which the discrete fall is to be made, is set, by its own emphatic discrete *rise*, above the immediately preceding syllable or syllables; otherwise the discrete fall has no background, no relief, no force. After the discrete fall on 'Brutus', the melody should run on the plane of '-tus' until the next similar occasion is reached; then '-bi-' skips upward from the level of 'am-', and '-tious'

skips downward from '-bi-.' Doctor Rush's intention is fairly presented in the following notation:—



Yet Bru- tus says, he was am-bi-tious.

We are told that even Homer nods, sometimes.

I have chosen to risk the charge of egotism, by speaking nearly always in the first person, and as if addressing the student directly, in the second person; in the hope that it may induce in him a friendly and receptive attitude of mind, and somewhat relieve the text of didactic tediousness. When an indefinite somebody addresses anybody and everybody, but nobody in particular, the message is not likely to awaken the same interest as when one personality speaks frankly to another. Besides, the frequently recurring 'I' is a standing guaranty of responsibility and good faith.

To Houghton Mifflin Company, for permission to use extracts from Longfellow, Holmes, Lowell, Whittier, and Aldrich; to J. B. Lippincott Company, for the use of passages from T. Buchanan Read's 'Drifting,' 'The Closing Scene,' and 'The Wild Wagoner of the Alleghenies'; and to D. Appleton and Company, for leave to quote from 'A Forest Hymn,' 'The Death of the Flowers,' and more liberally from the immortal 'Thanatopsis,'—my grateful thanks are due. Also, and especially, I owe 'more than all can pay' to my friend John W. Bailey, of Baltimore, for many and helpful criticisms and suggestions.

VOCAL CULTURE,

PHONETICS, AND PRONUNCIATION.

VOCAL CULTURE.

Preliminary.

No voice is so good that it may not be improved; nor is any voice so bad that it may not be improved, unless the organs of speech and hearing are wanting or essentially impaired. The condition of improvement is intelligent and systematic practice, long continued.

We often hear the genuine and beautiful voices of children; but only at rare intervals do we hear an adult's voice, man's or woman's, that is developed to its full possibilities in music and expressive power. The demand for quiet in the home and the enforced quiet of the schoolroom gradually suppress the exuberance and spontaneity of the child's tones, and what remains, is a relic and a possibility. The average man lives his allotted span,—his threescore and ten, perhaps,—and goes to his grave, without ever having heard his own voice, after his early childhood. The voice that he thinks his, that he uses to talk and read with, is but a beggarly patch of the goodly realm which it was his privilege and right to possess. Without cultivation, the latent riches lie undeveloped and unsuspected, and the voice is a mere tool, or implement, instead of the glorious instrument it might have been.

A poor voice, wrongly used, inevitably grows worse, especially if employed in the arduous sphere of public speaking. Throat ailments and vitiated utterance are the penalties that must follow persistent violation of vocal economy. On the other hand, with regular and normal exercise, the voice grows in beauty, ease, and adaptability, until it becomes adequate to express every lightest and strongest shade of thought

and feeling, and 'lacks no note to make each tune complete.' The voice, so developed and maintained, often survives the enfeeblement, or even the wreck, of other physical functions.

Let me take for granted that you wish to gain, use, and keep, the best voice possible for you. Your early practice should be directed toward two prime objects:—

a. Control of respiration, especially of the issue of breath;

b. An easy, open throat.

Control of expiration will induce, in great measure, the correct adjustment of the throat.

BREATHING FOR VOICE.

The outgoing current of breath, acting upon and acted upon by, the more or less tense and approximated vocal bands, produces whisper and voice. Herein consists one of the daily and momentary miracles that we accept and appropriate without thought or acknowledgment. The breath, having accomplished its vital office of changing venous into arterial blood, is straightway no longer minister of life, but demon, charged with physical decay and death. It is banished as an enemy; but, on its way to the outer air, it turns angel again, bounteous in its parting gift: By the magic of its contact with the pillars of the half-way portal, it is reborn into another creature—voice; which, ere it reaches the final exit of the lips, is yet once more transformed, into that greatest marvel of humanity, articulate, living speech. The dying Samson reverses the achievement of the Scriptural hero: his shaking of the pillars calls into being an airy but stupendous fabric, more wonderful than any temple built with hands—the temple of eloquence and song.

I am inclined to believe, although I cannot prove, that, in producing the volume and quality of voice that elocutionists call orotund,—answering to the bass and the barytone, and the contralto, of the singing voice,—the resonance is initiated, not at the vocal bands, but in the chest: in the trachea, in the bronchi, in the bronchia,—in the very air cells, perhaps. Listening to the mellow amplitude or the thunderous crash of the sound, and at the same time feeling the strong vibration of the whole thorax, it is difficult to believe that the breath does not, upon occasion, become voice before it reaches the vocal bands.

Common sense at once assures us that, in proportion to the volume and energy of voice there must be volume and strength in the outgoing breath current. Again, in proportion to the roundness and fullness of voice sought, and the corresponding largeness of the expiratory current, should be the expansion of the vocal channel: otherwise, the tone is squeezed, cramped, and throaty, sometimes hoarse; the throat lining becomes inflamed, and the throat muscles grow weary and ache.

The first end to be sought, then, is the automatic adjustment of the breathing to the needs of utterance, so that work becomes play, with a buoyant consciousness of abounding power. In the special breathing exercises, the fullest inflation, having been gradually acquired, should be frequently practiced, with moderate retention and smooth, slow exhalation. But, in actual song and speech, this is

The Golden Rule of Breathing.

At every pause of silence, inhale so much, and only so much, breath as is necessary for the ensuing group; the pauses being as frequent as the sense requires or permits.

With the lungs surcharged, natural and easy utterance is impossible; with a scanty breath supply, the tone is thin and feeble, perhaps shrill. Practice soon renders automatic the adaptation of breath supply to force and volume.

A Throat-Opening Exercise.

Press the side of the forefinger slowly, but firmly and strongly, against the front of the throat, at the angle between chin and neck, just above the Adam's apple. The muscles that control the root of the tongue will be roused to resist the finger pressure, and will contract to thrust it away, and so

open the throat. Try different degrees of pressure and resistance. Maintain the long vowels vocally,—

a. With pressure and no resistance;

b. With pressure and resistance;—

noting the difference in the volume and quality of the tone emitted. After clearly recognizing the action of the throat muscles, learn to command it without the finger pressure, and with and without voice. In a little while, the impulse that demands full, mellow, round tone will at once secure the open-throat adjustment, without the artificial and conscious manipulation.

Nasal, or Mouth, Inhalation?

According to the dictum of many voice teachers, mouth inhalation is ruinous to both throat and voice, and should never be employed.

But, in loud and rapid speech, it is necessary to inhale deeply and quickly. The attempt to accomplish this, through the nostrils alone, will cause three bad results:—

a. An ugly face;

b. An ugly sniffing sound;

c. An utterly inadequate breath supply.

A quick, full, and noiseless breath cannot be taken through the nostrils alone. It is, therefore, at times compulsory to inhale orally.

At all times, in vigorous speech or song, it is just as normal and natural, just as salutary, to inhale orally, or orally and nasally at once, as to inhale through the nose, and much more easy. It is my own habit, and has been for forty years, to take breath, while speaking, through mouth, or nostrils, or both together, indifferently and according to pure convenience. I do not believe that the practice of the advocates of exclusive nasal inhalation is at all times consistent with their theory; it is, in fact, an impossibility.

It is claimed that the nose was made to inhale through; that the mouth is for other purposes altogether, and is acting

outside its proper functions when employed in taking breath; that nasal inhalation is hygienic and normal, and that mouth inhalation is not. It would be very hard to prove these claims beyond question; but it is scarcely worth while to dispute them, except so far as the voice is concerned. I am willing to grant that in ordinary quiet respiration, it is easy, and possibly right, for the most part, to take breath in through the nose, and that it looks better. I breathe that way myself. But, in this catarrh-cursed country of ours, I am decidedly skeptical of the universal ability to inhale nasally; and, in the case of a sufferer from chronic catarrh, I seriously doubt if nasal inhalation could vindicate its claim to be called hygienic.

The Gasp.

To avoid the gasp is the vital point in oral inhalation.

The gasp is the audible sign that the inrushing current is striking forcibly against some interior surface; and it is this contact, over and over repeated, that causes the parched mouth and throat, the clouded, hoarse, or husky note, and the whole list of ills imputed to oral inhalation.

How to Inhale Orally.

With the lips slightly parted and completely relaxed; with the tongue-tip slightly lifted, so that it receives, moistens, and warms the inflowing current; and with the back mouth slightly expanded, as in an incipient yawn,—you may inhale orally with perfect impunity and without noise. The lips and tongue-tip act as guards, buffers, and strainers; they and the extreme front of the hard palate feel the cooling, drying effect of the ingoing current; but are warm and moist again, the instant the breath begins to flow outward. A little observant practice will give you the knack.

Do not suck or gulp the air in; encourage the waist to expand, by briskly energizing the whole trunk from hips to shoulders, as in alertness and readiness, and by thinking the air in. What really takes place is, that the air flows in, as rapidly and as much as you make room for it by waist and chest expansion; but the sensation should be, that the lungs are expanded and the ribs and chest buoyed outward and upward by the action of the air. It will take time and watchful care to establish the sleight of absolutely noiseless and prompt oral inhalation; but remember that it is necessary, and that you are working for a lifetime possession.

Ordinary Tranquil Breathing.

Take an easy, unhampered position, standing, sitting, or lying. Empty the lungs, by gentle, gradual collapse of waist and chest. Quietly wait for the process of inhalation to begin of itself. Do not struggle, or gulp, or gasp. You soon feel at the waist a lifting, swelling, pushing, or stretching outward, along with a sensation of buoyancy. The diaphragm is contracting, spreading the floating ribs, relieving the air cells of pressure, and the air is flowing into the lower parts of the lungs. Extend the rib lifting and spreading as far as you can, comfortably. The upper chest may properly rise, but do not raise the shoulders. Retain the breath while you count four, mentally; then let it go completely.

While taking the breath, the diaphragm contracts, depressing its two domes slightly and spreading its margin, so spreading the lower ribs, to which it is attached; the ribs are lifted and separated by the intercostals; the lung space is enlarged, the cells expand, and the air flows in by atmospheric pressure. While holding the breath, the tension is maintained, and the ribs are held out and up; in the expiration, the tension is at once relaxed, the ribs fall inward and down-

ward, and the breath issues in a quick but gentle puff. While inhaling and holding, the breathing muscles contract and remain contracted; in exhalation, they relax. Inhalation is active, exhalation is passive.

Repeat again and again. Occasionally, emit the exhalation audibly through the open mouth, as a light, brief sigh.

After somewhat of control has been gained, discard the preliminary emptying of the lungs: instead, start and govern the process of inhalation simply by willing to take breath.

Full, Deep Breathing.

Inspire as fully as possible by the action of the diaphragm. Extend the inhalation, by raising the chest. As the chest rises, flatten the abdomen, *very gradually*, until the upper chest is completely inflated; then, by quick, decided tension, set the abdominal and waist muscles in deadlock. Do not suffer the shoulders to rise. Hold the breath long enough to count five. Then, prepare to exhale. Keeping the diaphragm firm, relax the abdomen, breaking the deadlock, so that both waist and abdomen are expanded. Now, slowly exhale. Maintain the waist and abdominal expansion, as if trying to burst a belt binding waist and upper abdomen, as long as you can without strain,—say, long enough to count ten; then the waist, following the lead of the abdomen, gradually subsides; since the diaphragm, still tense, must rise, to reach and press upon the emptying and receding lungs. The abdominal muscles are the motor, and the diaphragm is the governor, or equalizer, of the pressure. Finally, if the exhalation is to be completely exhaustive, the diaphragm relaxes, and still rises by the abdominal pressure, while the chest falls.

Why the Tense Diaphragm is Necessary in Voice Production.

The maintenance of tension in the diaphragm during expiration, in voice production, is necessary,—

a. For economy of breath, with economy of effort;
b. For dynamic and rhythmic control of utterance;
c. As the basis of chest resonance.

If the diaphragm is relaxed, or its tension flabby, the air in the lungs is disturbed, and the resonance of the voice is impaired by breathiness. The tense diaphragm is analogous to the lower head of the snare drum, supporting the air in the chest so that it is substantially undisturbed, and may be brought into vibration with the laryngeal voice. The expiratory current is also in vibration. In full orotund, the air in the chest, and the chest itself, are so strongly in vibration that, if a finger-tip is firmly pressed against the breastbone, the thrill will be felt throughout the hand, and sometimes even beyond the elbow.

Let me repeat, that in the current of speech it is scarcely ever necessary to take a full breath. Too much breath is a hindrance, instead of a help. A moderate breath supply, frugally expended and frequently replenished, is the practical rule for the reader, speaker, actor, and singer. But, for discipline, deep-breathing exercises are of the greatest value, and for health. They give ease, flexibility, and power, and affect the whole voice habit favorably.

Effusive Expiration.

Silently and quickly inhale a comfortable fullness of breath; hold five or six seconds; exhale smoothly, gently, and as slowly as possible, with a whispered hŭ, as in hush. During the exhalation, retain the diaphragmatic tension. The waist may even expand at first, more than at the completion

of the inhalation; then slowly and gradually subside. Keep in mind the idea of expanding the waist against the pressure of an invisible—imaginary—elastic belt; this helps you maintain the tension. If the lungs are to be practically emptied in the effort, the diaphragm relaxes at the last, and the abdominal muscles complete the work. Renew the breath silently, beginning the action at the waist, and energizing the intercostal muscles. Take four or five leisurely, tranquil breaths; then repeat the exercise; and so on.

An uneven, spasmodic expiration means that the diaphragm is not firmly held in tension. It is predisposed to relax, as in the expiration of ordinary breathing, which is automatic; but for the artistic purposes of song and speech, the diaphragm must be brought under control. Tone-color, loudness and softness, grouping, rhythm, and the maximum of effect with the minimum of effort, are all dependent on this control. Without it, no great artistic employment of the voice is possible. Its acquirement rests upon watchfulness, patience, and—practice, practice, practice.

At first, if you can prolong the expiration smoothly ten seconds, you are doing well; practice will enable you to extend the time to a minute or longer, if you choose. For regular daily exercise, ten or twelve to twenty seconds is long enough.

Aim the breath out. Try to make it float, or spin, as it were, to a definite distant point.

Practice often, but not long at a time. This single exercise, thoroughly learned and faithfully practiced, would confer the essential benefit of all the breathing exercises ever devised.

Effusive Humming.—Inhale and hold; close the lips, lightly, but firmly; then, with the waist held firmly out, maintain a full effusive mellow sound of m, for about ten seconds, on a level line of pitch, in the conversational range.

Send the vocalized breath, as it flows from the vocal bands, into the mouth, so that you feel the lips in decided vibration; for, if the breath is sent directly from the throat to the nasal exit, the sound will be a harsh twang.

Note the easy, 'natural' feeling of the throat and fauces. Repeat the hum over and over; increase and diminish the volume, noting carefully the corresponding changes of throat and breath adjustment. Then practice m, as a level note, at different altitudes, from middle to high, and from middle to low, pitch. Again, as an inflection, both rising and falling, making degrees of interrogative or imperative emphasis, at different altitudes. Keep the throat open, give the sound oral resonance, and avoid all nasal twang.

This exercise is valuable for training the perception of the natural, easy, open throat in vocalization, and for clearing and keeping clear the nasal chamber; conditions indispensable to satisfactory enunciation and bright, ringing tone.

Expulsive Expiration.

Inhale and hold, as in the preceding exercises: then, thinking toward a yawn, in order to open the back mouth and throat, give out the breath in a smooth, powerful, and prolonged whispered hŭ, as in hush, stopping bluntly,—a whispered shout. Keep the diaphragm tense. The waist may better even expand during the first moments of expiration; then gradually subside until the stop is made. The stop is made by arresting the action of the breathing muscles. After it, relax the waist, and immediately renew the breath quickly and silently, by waist expansion. Rest, and repeat.

After you have made satisfactory progress in managing the expulsive blast, as described, extend the practice, thus:—Having maintained the expulsive current strongly and

smoothly for four or five seconds, instantly diminish the pressure to effusion, which continue until you have emptied the lungs. Keep the throat open and the larynx low. The pitch of the supplementary effusive whisper should sink lower and lower, coming at last from the very depths of the throat. This exercise induces two prime conditions of round, full, deep tone:—

a. An easy, open throat;

b. The control of the outgoing breath.

Always renew the breath silently and quickly.

EXPULSIVE HUMMING.—Hum the m, as directed under 'Effusive Breathing', but with distinctively expulsive breath pressure. Note that, as the force and volume increase, the glottis, pharynx, and fauces expand. Vary the exercise,—

a. By changing the pitch, each hum a level note;

b. By inflection,—rising, falling, and waves,—of various degrees and on different altitudes of pitch;

c. By beginning effusively a level note, increasing gradually to a powerful expulsion, and ending the impulse bluntly;

d. By beginning a level note with strong expulsion, and diminishing, very gradually, to an effusive vanish into silence;

e. By beginning a level note with delicate effusion, swelling gradually to a strong expulsion, thence diminishing slowly and equably to a vanish.

BLOWING.—Frequent practice of strong, steady, and prolonged blowing will aid you to gain the knack of keeping the diaphragm firm in expiration.

Take a good breath; hold briefly; then, with the lips closely pursed, as in a shrill whistle, blow, long, hard, and steadily. The harder you blow, the stronger is the tension of the diaphragm, whether you intend it or not. As only a very slender thread of breath can escape, all the air imprisoned in mouth, windpipe, and lungs is compressed, and struggles for

release; at the same time reacting as an air cushion on the diaphragm. Observe, that the diaphragm automatically adjusts its tension to the force of the blast and the resistance at the lips.

Explosive Expiration.

As described and enjoined in books on elocution, explosive expiration is simply violent and brief expulsion.

Inhale and hold; then, the diaphragm still firmly tense, with a quick, strong outward push of the waist, expel a brief whispered hŭ, as in hush. After the expiratory blast, let the waist and diaphragm subside to the point of simple breath retention; and, without renewing the breath, repeat the expiratory impulse; and so on, for four or five impulses. As a variation, inhale and hold; then repeat the abrupt whisper impulse several times, catching a little breath, silently, between. This is the explosive breathing exercise of the books. It is salutary practice, and even necessary; but it is nothing more or less than strong, abrupt expulsion, with open throat.

Syllabic utterance, when distinctively explosive, is the sudden and complete release of compressed breath; the compression having been produced by arrest, or check, of the outflowing breath at some point in the vocal channel, while the motor pressure was continued.

Do not confuse mere loudness with explosion; some writers on elocution do so. Expulsion is frequently very loud; and explosive utterance may be as light as the tick of a clock or as loud as the crack of a torpedo. Explosion is, essentially, sharp, usually brief, utterance, with initial abruptness. The abruptness is due to the sudden and complete release of the previously occluded and compressed breath.

The following paragraph, from Bronson's 'Elocution', tells in a nutshell how to direct and how to test your effort, in the management of explosive expiration:—

Some persons may wish for more specific directions as to the method of bringing into use the lower muscles, for producing sounds, and breathing: the following will suffice. Taking the proper position, place the hands on the hips, with the thumbs on the small of the back and the fingers on the abdominal muscles before: grasp them tightly; that is, try to press in the abdomen with the fingers, and at the same time to burst off the hands by an internal effort, in the use of the muscles to produce the vowel sounds of the syllables, ăt, ĕt, ĭt, ŏt, ŭt. Then leave off the t, giving the vowels the same sounds as before. Or, imagine you have a belt around you, just above the hip bones, and in producing the sounds, make such an internal effort as would be required to burst it off. Do the same in breathing, persevere, and you will succeed: but do not make too much effort.

For the management of the breath in general, the following, from A. A. Pattou's 'Voice Production', is a very good summing-up:—

It is the aim of all good singers who cultivate a proper method of breathing, to inhale the largest amount of air, with the least muscular effort and without noise; and then so completely to hold in the inhalation that not the smallest fraction of it shall pass out unvocalized. In other words, the breath, thus controlled, will enable the singer not only to keep the chest fully supplied, but he will learn at the same time that he must govern the supply in such a manner that, without losing the drum-like tension of the diaphragmatic and chest muscles, he will be able to keep the vocal bands in a vibrating condition, pouring forth an even, though ever so small, jet or flow of air; and, furthermore, if, holding back the expiration as described, he is conscious of a reserve breath power, and is therefore capable of increasing or decreasing the blast of air at will, repeating the operation again and again without exhaustion,—his breathing method is correct; and the length of time he is able to protract such phonetic expiration without undue fatigue, determines the degree of excellence of the breath control.

Cough Exercise.

Practice, after moderate inhalation, a very light whispered cough. Notice carefully,—the clutch, or closure, of the glottis, which you make by natural impulse, in preparation for the cough; the implosion of the breath against the vocal bands; the elastic promptness with which the bands leap apart, as the cough takes place; and the consentaneous quick, almost spasmodic, outward movement of abdomen and waist, by the suddenly increased tension of the diaphragm.

The breath expended in the cough should be only what is compressed in the larynx; none should be forced from the lungs, the outflow of breath being checked the same instant the cough occurs. The cough should be very light, very sharp, and as brief as possible,—simply the release of the breath checked and compressed in the larynx. This is the process of explosion, in functional form.

Cough lightly and sharply ten times upon one inhalation; relax the waist, renew the breath, and repeat. The waist expands with each cough. After each cough, the waist shrinks, or rebounds, to the point of breath retention, the diaphragm remaining tense; between the groups of ten, the diaphragm first relaxes, then contracts, to renew the breath. Practice deliberately at first; then, as facility is gained, diminish the interval of pause, until the coughs succeed each other rapidly. After the mechanics is thoroughly familiar, the exercise should involve varieties of speed and force.

Cough lightly and abruptly ten times, recovering breath instantly and silently after each explosion. In this case, the waist subsides beyond the point of breath retention, after each cough, the diaphragm relaxing; but contracting again immediately, to renew the breath. At each pause, take in only so much breath as you have just expended in a cough,—a very small amount indeed. Practice deliberately at first; when the process has become assured, increase in rapidity.

Cough out lightly and briefly the vowel sounds, in order as they occur to you. Expend on each explosion only the compressed breath in the throat. Practice daily, but only a few minutes at a time. Every few days, try to make the explosions a little stronger, a little sharper, a little briefer. If the throat is irritated by the practice, stop for the time. Get the knack, and be careful not to overdo. Especially guard against overexpenditure of breath.

The action of the throat muscles and the diaphragm having been thoroughly co-ordinated by means of the coughing practice of the tonics, proceed to explode them in clear vocality. The cough is always strongly aspirated; it is either pure whisper, or whisper tinged with voice. It will require time, patience, and long practice to explode the tonics with the abruptness, and without the breathiness, of the cough. Do not relax your efforts until you can pronounce your vowels with different degrees of loudness, but uniformly abrupt, short, and completely free of aspiration.

To Recognize the Clutch.

Inhale a full breath, with the intention of retaining it. Notice carefully that, at the end of the inspiration, there is a quick, decided, though slight, contraction of the waist and a setting of the waist muscles in support of the tense diaphragm; and, simultaneously, the throat is hermetically closed, by the meeting of the tense vocal bands. This throat action is the clutch of the glottis. Break the clutch and release the breath—the breath in the larynx, only—by imitating a suppressed cough. Practice again and again, until you distinctly feel the closing and opening of the bands, —the clutch and the stroke of the glottis. After the action is clearly recognized, practice the clutch and stroke frequently, without breath.

Pick up a moderately heavy weight,—a large book, a chair, a dumb-bell, a flatiron,—and note that, in preparation for the effort, you instinctively inhale as above, and the clutch takes place automatically.

The Rapid Stroke of the Glottis.

Inhale moderately; hold; then, on a level line of pitch, repeat, as clearly and rapidly as possible, with separate breath impulses, but without breath renewal, a light whispered ŭ, as in up. After ten or twelve separate explosive impulses, make the breath a continuous effusive or slightly expulsive current, but, by the rapid closing and opening of the vocal bands, break the breath stream up into quickly successive explosive jets, tittles, or points. The throat action should be light, easy, and elastic. This exercise is extremely useful in correcting habitual aspirated, or 'breathy', quality of voice; a fault often noticed in the speech of persons of delicate constitution or sedentary life. It is also effective as a throat-clearer; a few minutes' practice often relieving, like magic, the huskiness or hoarseness of a slight cold, or that produced by overtaxing the throat. For this reason it has been called 'the emery wheel of the voice.' When used as an expedient for the trained voice, it may be preceded or followed, or both, by moderate practice of wide-throated expulsion.

Practice this exercise, also, substituting a light vocality for the whisper.

'Direct Attack' of the Vowels; the 'Click' of the Glottis.

This stroke of the glottis, or 'direct attack', is indispensable to clear-cut utterance of the vowels; and, to be controlled and utilized artistically, must, of course, be distinctly recog-

nized. When the vowel is spoken alone or is initial to the syllable, its radical is, in general, to be characterized by some degree of direct attack, whether the mode of utterance is effusive, expulsive, or explosive.

In matter-of-fact speech, the abruptness of the vowel opening should be so governed that the syllabication is distinct, crisp, bright, free from drawl; every syllable, even the briefest and slightest, having its separate vocal impulse. In this form, the lowest terms of explosive utterance, the breath is not held and compressed behind the closed vocal bands; but the bands come into light contact, just as the breath reaches them; there is a slight, brief check of the current; the bands leap apart, and the vowel impulse begins with clear-cut definition, however light in force or short in quantity. This is the direct attack of the equable concrete, the normal syllabic form of unemphatic speech. This escapement-like action of the bands, sometimes called 'the click of the glottis', gives separate identity to the unemphatic syllables of the group. In strong emotional passages, the organic action is intensified into the stroke of the glottis, especially in the case of words bearing explosive emphasis.

Where one syllable of a word ends, and the next begins, with a vowel,—as at two points in the word aërial,—if the second vowel were to receive the direct attack, there would necessarily be a hiatus, in effect disarticulating the word. The hiatus is prevented and the pronunciation made smooth and consecutive, in such cases, by means of the y-glide or the w-glide between the vowels, according as the first vowel terminates with the tongue toward the high front or the high back position.

When the vowel is immediately preceded by p, t, or k, the occlusion and implosion take place, first at the articulate station and then at the glottis; but the release takes place at the articulate station and the glottis simultaneously.

When b, d, or g hard immediately precedes the vowel, the initial abruptness of the vowel is of necessity less decided, because of the comparative looseness of the articulative contact, and because the glottis, though narrowed, is not closed.

Practice the following examples, varying the force and rapidity of the lip and tongue action.

Examples for the Practice of 'Direct Attack.'

Peter Piper picked a peck of pickled peppers: if Peter Piper picked a peck of pickled peppers, where is the peck of pickled peppers that Peter Piper picked?

What a tale of terror, now, their turbulency tells!

A giddy, giggling girl goes, gaily gabbling to a gawky, grinning, graceless gaby.

The clearness and sharpness of the vowel attack, then, depends upon the completeness of the occlusion, the force of the breath compression, and the promptness and completeness of the release. Where the initial articulate is formed by partial contact,—y, w, wh, s, sh, z, zh, l, m, n, v, etc.,—the succeeding vowel cannot fully receive the typical explosive form, because of the imperfect breath compression and the lack of the glottis stroke; but practice will do wonders. It is well, however, that Nature has set bounds to our endeavors; for much of the grace, beauty, variety, and expressiveness of speech lies in this inherent affinity or antipathy of syllabic forms for the three primary types of utterance, effusive, expulsive, and explosive.

Catch-Breath Exercise.

Take the numerals,—up to thirty, thirty-two, thirty-three, thirty-five, or thirty-six, according to the grouping,—and count in groups of two, three, four, five, six, seven, eight, nine, and ten.

Count each group deliberately and distinctly, holding the waist firmly outward and maintaining a smooth and constant expiratory pressure; at the end of each group, instantly relax the diaphragm, then immediately contract it, to renew the breath; pronounce the next group, as directed; relax and renew; and so on.

This is a mechanical and purposed imitation of the manner of grouping and sustaining the voice, in its unstudied conversational use. The exercise should be frequently repeated, until the renewal of the breath becomes automatic, and the command of expiratory pressure is a matter of unconscious adaptation; of conscious command, rather than of conscious effort.

Whisper Practice.

Vigorous practice of the 'articulated' whisper—so called by Mr. Murdoch—has many valuable points in its favor:—

a. It can be carried on without the dread of disturbing one's neighbors, or the feeling of being overheard and discussed;

b. It compels frequent pauses and renewals of breath, and so enforces attention to grouping; and it cultivates and speedily establishes breath control;

c. It tends to strengthen and round out the voice; because strong whisper demands and secures vigorous respiration and the open throat;

d. It gives command of aspirated quality, a most important emotional voice color;

e. It renders the enunciation clear and penetrating; the absence of vocality from the vowels being instinctively balanced by increased energy in the utterance of the articulates.

Perhaps no other one form of exercise produces a larger number and variety of valuable results.

How to Practice the Whisper.

Always practice the whisper on the scale of public speaking; that is, as if trying to make every syllable distinctly heard throughout a large auditorium. A well-enunciated, well-projected whisper will carry to a surprising distance; but practice as if to reach beyond possibility. Float your effusive, push your expulsive, and throw, or toss, your explosive syllables to definite points, at different distances. Your whisper may not, probably will not, reach so far as your aim; but this governing idea will induce in the organs of utterance that mode of effort that throws the voice forward and out, and develop the adjustment and action of tongue and lips that give the breath, when vocalized, the proper re-enforcement from the head cavities. This kind of practice 'places' the voice, as it is phrased. It gives reach and clearness of enunciation, and enables you to preserve the colloquial manner in public address, with the pleasing certainty that every word reaches every ear.

Practice the whisper often, but not long at a time.

The Time for Practice.

The best time for vigorous practice is midway between meals. As a rule, do not practice exercises requiring strong breathing action within an hour after or an hour before, a hearty meal.

Directions for Whisper Practice.

All the following examples for whisper practice should also be frequently given in the mingling of voice and whisper called half-whisper.

The first example of each form is marked for the pauses. I do not pretend to dictate the length of the pause; only the place is suggested. To sustain a vigorous, well-projected

whisper requires more breath, and of course more ample respiration, than a correspondingly powerful vocal utterance. At each pause, then, inhale breath enough to keep up the supply; but do not take a full breath. If necessary, exaggerate the pause, but do not neglect to inhale. Beware the gasp! Begin the utterance of each successive group of a sentence as the tide of breath turns to flow outward.

Examples of Effusive Whisper.

In practicing the effusive whisper, there will probably be a tendency, at first, to make the accents more or less sharply staccato, or else decidedly expulsive. Try to preserve the gentle, tranquil, flowing utterance of serene meditation; accentuate and emphasize by a smooth, deliberate breathing-out of the important syllables; quantity, not vehemence, is the effect you are to aim at. Do not hack or thrust the accents; simply breathe and float them out and away. If you seem perilously near the drawl, do not be frightened, so long as your ear perceives it.

1.

Yon gentle hills, ↘
Robed in a garment ↘ of untrodden snow; ↘
Yon darksome rocks, ↘ whence icicles depend, ↘
So stainless ↘ that their white ↘ and glittering spires ↘
Tinge not ↘ the moon's ↘ pure beam; ↘ yon castled ↘ steep, ↘
Whose banner ↘ hangeth ↘ o'er the time-worn tower ↘
So idly ↘ that rapt Fancy ↘ deemeth it ↘
A metaphor ↘ of peace; ↘ all ↘ form a scene ↘
Where musing Solitude ↘ might love ↘ to lift ↘
Her soul ↘ above ↘ this sphere ↘ of earthliness; ↘
Where Silence ↘ undisturbed ↘ might watch ↘ alone, ↘
So cold, ↘ so bright, ↘ so still!

—*Shelley.*

2.

There is a silence where hath been no sound,
  There is a silence where no sound may be,
  In the cold grave, under the deep, deep sea,
Or in wide desert where no life is found,
Which hath been mute, and still must sleep profound;
  No voice is hushed, no life treads silently,
  But clouds and cloudy shadows wander free,
That never spoke, over the idle ground:
But in green ruins, in the desolate walls
  Of antique palaces, where man hath been;
Though the dun fox or wild hyena calls,
  And owls that flit continually between
Shriek to the echo, and the low winds moan,—
There the true Silence is, self-conscious and alone!

—*Thomas Hood.*

3.

All heaven and earth are still,—though not in sleep,—
  But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep:—
  All heaven and earth are still: from the high host
  Of stars, to the lulled lake and mountain coast,
All is concentered in a life intense,
  Where not a beam, nor air, nor leaf, is lost,
But hath a part of being, and a sense
Of that which is of all Creator and Defense.

—*Byron—Childe Harold.*

Examples of Expulsive Whisper.

Effusion and expulsion are distinguished apart solely by degree of breath pressure,—effusion being the effect of gentle pressure, as in the sigh, and expulsion, of strong pressure, as in the shout; so that they meet and merge at some rather indefinite point. It is sometimes difficult, therefore, to say whether a given word or group is uttered with a full effusion or with a light expulsion, so near is it to the boundary line; still, in general, the distinction is sufficiently plain.

In practicing the examples below, let the expulsive pressure on the accents be clearly heard and felt. With open

throat, shout out the groups, first in whisper, and after that is well in hand, as another exercise, in half-whisper. Inhale promptly and noiselessly.

1.

In thoughts ⅂ from the visions of the night, ⅂ when deep sleep ⅂ falleth on men, ⅂ fear ⅂ came upon me ⅂ and trembling, ⅂ which made ⅂ all my bones ⅂ to shake.⅂ Then ⅂ a spirit ⅂ passed before my face, ⅂ the hair of my flesh ⅂ stood up.

—*The Book of Job.*

2.

Night, sable goddess, from her ebon throne,
In rayless majesty now stretches forth
Her leaden scepter o'er a slumbering world.
Silence how dead! and darkness how profound!
Nor eye nor listening ear an object finds.
Creation sleeps. 'Tis as the general pulse
Of life stood still, and Nature made a pause,
An awful pause, prophetic of her end.

—*Young—Night Thoughts.*

3.

What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By Heaven I charge thee, speak!

—*Shakespeare—Hamlet.*

4.

How ill this taper burns! Ha! who comes here?
I think it is some weakness of mine eyes,
That shapes this monstrous apparition.
It comes upon me! —Art thou anything?
Art thou some god, some angel, or some devil,
That mak'st my blood cold, and my hair to stare?
Speak to me what thou art.

—*Id.—Julius Cæsar.*

5.

Soldiers! you are now within a few steps of the enemy's outpost. Our scouts report them as slumbering in parties around their watchfires, and utterly unprepared for our

approach. A swift and noiseless advance around that projecting rock, and we are upon them; we capture them, without the possibility of resistance. One disorderly noise or motion may leave us at the mercy of their advanced guard. Let every man keep the strictest silence, under pain of instant death!

—*From Murdoch and Russell's Orthophony.*

Referring to the first line of the fourth example above, 'Ha!' like most other interjections, does not stand for an unvarying audible effect. Such words are simply a graphic device—a typographical symbol—to indicate an articulate, or, often, an inarticulate, emotional utterance. They accordingly vary, even if represented by the same literal form, in loudness, stress, pitch, quality, and quantity; and the vowel itself is often modified, or completely changed, according to the emotion embodied, the intensity of the emotion, and, perhaps in greater degree, according to the judgment, taste, fancy, or immediate impulse of the interpreter. Just as 'Ha, ha, ha!' stands for some kind of laugh, which it is the reader's office to identify and execute, according to the age, temperament, sex, and situation of the character represented; so interjections generally, are to be rendered by sighs, groans, gasps, strangulations, murmurs, shrieks, yells, moans, etc., articulate or inarticulate, as may best express the specifically appropriate emotion or passion.

The 'Ha!' of the example is probably best rendered by a deep, quick, audible *in*spiration—a wide-throated gasp.

Examples of Explosive Whisper.

1.

Strike a light, ˀ and come down, ˀ quick! ˀ The cat's in the kitchen, ˀ and I can't open the door ˀ in the dark, ˀ for fear she'll get upstairs.ˀ If she hears you, ˀ she'll be startled ˀ and frightened, ˀ and break something.ˀ Be as quick and quiet as you can!

2.

Hark! I hear the bugles of the enemy! They are on their march along the bank of the river. We must retreat instantly, or be cut off from our boats. I see the head of their column already rising over the height. Our only safety is in the screen of this hedge. Keep close to it; be silent; and stoop as you run! For the boats!—forward!

—*From Murdoch and Russell's Orthophony.*

Honor to Whom Honor is Due.

The terms, effusive, expulsive, and explosive, are commonly supposed to have been directly adopted by elocutionary writers from Doctor Rush's 'Philosophy of the Human Voice.' In the 'Philosophy' are frequently found the words, 'explosion,' 'explosive,' used in their present technical sense; but Doctor Rush nowhere employs the words, effusion, effusive, expulsion, expulsive. Of the earliest promoters of the Rush philosophy, Barber, Weaver, Kirkham, and Gummere have nothing to say of the effusive and expulsive forms. Gummere uses the word 'expulsion' once or twice, but not in its present application.

The first orderly setting-forth of these primary modes of utterance that I have been able to find, is in Murdoch and Russell's 'Orthophony', published in 1846. To one or the other, or both, of these pre-eminent exemplars of the principles of Rush must be due the credit of supplying, defining, and exemplifying these essential and generally adopted terms.

PHONETICS AND ORTHOËPY.

The Vowels, or Tonics.

Open-throat Vowels.

	Narrow		Wide	
	ä	A-rm	å	A-sk

Front Vowels.

	Narrow		Wide	
High	ē	E-ve	ĭ	I-n
Mid	ā	A-le*	ĕ	E-nd
Low	â	c-A-re	ă	A-t

*Without the vanishing glide toward ĭ or ē.

Back Vowels.

	Narrow		Wide	
High	o͞o	OO-ze	o͝o	h-OO-k
Mid	ō	O-ld*	ô	O-mit
Low	ạ	A-ll	ŏ	O-dd, O-n, O-ff

*Without the vanishing glide toward o͝o or o͞o.

Mixed,* or Tongue-grooved Vowels.

	Narrow		Wide	
Mid Front-Mixed	ẽr	f-ER-n	ĕr	ev-ER
Mid Back-Mixed	û	U-rge	ŭ	U-p

*'Mixed' means, between Front and Back, or, Combined Front and Back: not so far forward as Front, and farther forward than Back.

Compound Vowels, or Diphthongs.

A-le = ā + ĭ	A-rm = ä + ẽr	A-ll = ạ + ẽr
OU-r = ä + o͝o	I-sle = ä + ĭ	OI-l = ạ + ĭ
	O-ld = ō + o͝o	

The Anomalous Vowel.

U-se = ê + y + o͞o

VOWEL FORMATION.

Vowel Shaping.

The vowel elements are fundamental to all speech. Voice and whisper are produced by greater or less resistance of the vocal bands, as the breath flows from the lungs outward. From the sound thus produced the vowels are molded, by the lengthening or shortening, and the narrowing or expanding, of the resonator; which includes the pharynx and the cavities of the head, nose, and mouth. Divested of the reenforcement of the resonator, the voice would be dehumanized —toneless and tuneless. In the production of the quality called orotund, I am convinced that the chest is an indispensable part of the resonator; or that, entirely or in part, the orotund voice originates in the chest. Without chest resonance, there could be no orotund.

The Vowel Chamber.

The character of every vowel, as a unit of voice and as a unit of speech, is affected by the adjustment of the parts through the whole length of the vocal channel; but, for any given vowel, there is a specific adjustment of the channel, at a particular part or section of it. This section is called the Vowel Chamber; in forming which, the tongue is the principal and most directly controllable agent.

Each chamber has a Place of Constriction, formed by approximating the tense tongue more or less closely to the hard palate, the soft palate, or the back wall of the pharynx. The lips, also, are constricted for the Back Vowels; for which reason they are often called the Labial Vowels.

The Vowel Chamber consists of the Place of Constriction and the cavity before, or behind, or the cavities before and behind it.

Vowel Pitch and Quality.

Each vowel has its own natural pitch and quality. The vocality of the Front Vowels is naturally lighter, brighter, and harder than that of the Back Vowels; and their pitch is higher,—because the resonance of the front cavity predominates. The vocality of the Back Vowels is somber, or dark, and their pitch is lower than that of the Front Vowels, because the pharyngeal resonance predominates over the oral, and the larynx is more depressed and open.

The Vowels, as Narrow and Wide.

The vowels may be said to arrange themselves naturally in Pairs; and, of each pair, one is called Narrow, or Primary (Bell), and the other Wide.

For the Narrow Vowels, the tongue is decidedly tense at the place of constriction, and its lateral edges are firmly pressed against the neighboring surfaces, so that it secures a stable position. If the place of constriction is behind the hard palate, the soft palate and the pharynx are strongly tense. It will be observed that the Narrow Vowels are those usually called Long.

In changing from any Narrow Vowel to its corresponding Wide, the tongue tension becomes extremely slight, the body of the tongue drops slightly at the place of constriction, and the side pressure is reduced to mere contact; the whole process is momentary, and the resulting sound is abrupt and brief. Such are the Wide—the so-called Short—Vowels. In the effort to give them quantity, the tongue becomes firm and braced, and the soft palate sympathizes. Under these conditions, the Wide Vowels approximate toward the type of the Narrow.

The Open-Throat Vowels.

For the vowels, ä, narrow, and à, wide, the place of constriction is between the extreme back part of the tongue and the back wall of the pharynx. Essentially, the vowel chamber extends from this point to the front border of the soft palate; but practically, the pharynx, the fauces, and the entire mouth unite to produce the resonance of these vowels. For ä, the front of the tongue is depressed and drawn back; while for à, it is raised and thrust forward, owing to the widening of the place of constriction.

All the other vowels have their place of constriction in the mouth, and arrange themselves in three series, the Front, the Back, and the Mixed.

The Front Vowels.

This series has its place of constriction formed by arching the blade of the tongue toward the hard palate, while the base of the tongue and the larynx are lifted, thus shortening the resonator. In uttering successively the three Narrow Front Vowels, ē, ā, â, distinguished as High, Mid, and Low, the place of constriction shifts, slightly, farther and farther back and shortens, and the front cavity enlarges more and more, through the increased slope of the front surface of the tongue and the dropping of the jaw. At the same time, the vocal channel at the place of constriction is widened laterally.

Ē has, naturally, but little resonance from the rear cavity; ā more, and â still more, owing to the increased slope of the tongue back of the place of constriction. As the descending series is made, the jaw naturally falls lower and lower, and is at the same time drawn backward.

The natural tendency of the Front Vowels is toward thin volume, oral quality, and high pitch. To enlarge, mellow, and deepen their vocal character, the back cavity must be enlarged, by depressing the back tongue, arching the soft

palate, and expanding the pharynx; but care must be taken not to alter the shape of the front cavity, or the vowel form will be corrupted.

The order of the Front Vowels, Narrow and Wide, from High to Low, is as follows:—ē, ĭ; ā, ĕ; â, ă.

The Back Vowels.

These elements have their inner place of constriction between the tongue and the soft palate, the tongue being humped and drawn backward. For o͞o, ō, and ạ, successively, the place of constriction is lower and lower, or farther and farther back, so that the resonator is lengthened. At the same time, the jaw drops slightly and easily, the front tongue falls, and its surface slopes and flattens more and more.

The Back Vowels have also an outer place of constriction, —at the lips. The corners of the mouth are drawn toward each other, with the lips somewhat separated, so as to form a rounded middle aperture. This lip constriction is greatest for o͞o, less for ō, and least for ạ. Care should be taken not to exaggerate the pursing of the lips, and especially not to pout or push them forward; which not only offends the eye, by substituting formal, mechanical action for emotional play of feature, but impairs the beauty and purity of the vowel form.

The Back Vowels are naturally, inherently, fuller, darker, and deeper than the Front Vowels. To give them lightness and brightness, at need, the back cavity is to be diminished, by increasing the tension of the back tongue and the soft palate, and narrowing the space between; narrowing the pharynx; increasing the tension of the front tongue; and sending the tone forward, so that it derives its predominant resonance from the front cavity.

The Back series of vowels is as follows, running from High to Low, in pairs, Narrow and Wide:—o͞o, o͝o; ō, o̊; ạ, ŏ.

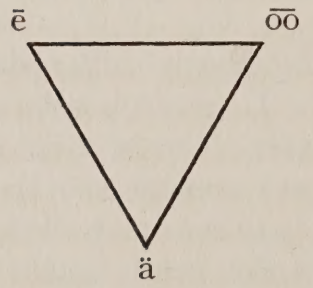
The Order of Vowel Formation.

The Open-throat Vowel, in respect to organic formation and to vocality and pitch, may be regarded as the point of departure, or as the meeting-place, of the Front and Back Vowels. Beginning with the Open-throat Narrow, ä, by successive and easily recognized steps of tongue-adjustment, rising back and front, we have the following

SCHEME OF THE VOWELS.

ē-ve — o͞o-ze
ĭ-ll — h-o͝o-k
ā-le — f-ēr-n — û-rge — ō-ld
ĕ-nd — ev-ēr — ŭ-p — o̊-mit
c-â-re — ạ-ll
ă-t — ŏ-ff, l-ŏ-ss
å-sk — ŏdd
ä-rm

The Triangle Exercise.



It is excellent discipline in vowel shaping, to make frequent practice of the three extreme vowels, ē, o͞o, ä; the two first the highest and closest, and the third the lowest and most open, members of the vowel family. They are to be uttered as a series; any one may be taken as number one; and the triangle may be swept from left to right, or in the contrary direction.

Each tonic should be accurately and distinctly shaped; the tongue, jaw, and lip action may even be somewhat exaggerated at first.

Ē requires the lips tense and slightly apart, the aperture widened, or rather lengthened, by extending the corners of the mouth; the jaw slightly dropped, separating the upper and lower teeth a little; the blade of the tongue tense, its lateral border and edges pressing forcibly against the upper side teeth and gums, leaving a very narrow passage between the median surface of the tongue and the roof of the mouth. The place of constriction is near the back border of the hard palate. Ōō requires the middle of the tongue to be tensed and humped up, making the place of constriction near the front border of the soft palate; the jaw is dropped more than for ē; the lips are also constricted, as in the act of blowing, but should not be thrust out, trumpet-fashion. Ä requires the tongue to be flattened and drawn bodily back, so that the back tongue and the rear wall of the pharynx form the place of constriction. The lips are moderately tense, and well opened by an easy dropping of the jaw, forming a wide ellipsoidal aperture.

In pronouncing the succession ē-o͞o without hiatus, the ē is terminated simply by tensing and lifting the mid tongue until the place of constriction becomes the place of obstruction for a moment, and then the tongue relaxes a little and drops itself swiftly back to the o͞o constriction point; that is, the two tonics are articulated, or joined, by means of a slight y-glide. In pronouncing o͞o-ä in smooth connection, the tongue tension and humping of o͞o are increased sufficiently to form a slight articulate w-glide. But the case of ä-ē is quite different. The vanishing glide of ä is -ēr, and if suffered to develop, would become the articulate, r; and that would be intolerable. The glide that makes a smooth, well-sounding, and satisfactory articulation of ä-ē is really a composite, made up of all the front vowels between ä and ē, in their order from lower to higher. Of course, the component vowels are embryonic and indistinguishable. Going in the reverse direction, between o͞o and ē the slight w-glide

is the articulate; between ē and ä, the y-glide; and between ä and o͞o the glide is again a composite that runs upward through the entire back series.

The practice should be slow at first, in monotone, with moderate expulsive swells, each vowel carefully shaped and finished, and the glides unobtrusive; then different rates of movement should be used, from very slow to very rapid. Different degrees of explosion may then be tried, with rising and with falling slides; each vowel utterance being now, of course, sharply isolated. Then place all three tonics on a chosen plane of pitch, and repeat, slowly or rapidly, over and over; then change to another plane of pitch widely higher or lower; then change to some intermediate plane; and so on.

The exercise is calculated to give facility and precision in vowel attack and vowel shaping, as well as increased compass and flexibility of voice. If these extremes of form and organic adjustment are thus studied and conquered, the remaining elements of the vowel scale will be more readily apprehended, through their likeness or unlikeness to these outpost vowels.

The Tongue-Grooved Vowels.

These, called also the Mixed Vowels, have their place of constriction so long that they receive the blended character of the Front and the Back Vowels. At the place of constriction, the lateral edges of the tongue are raised, while the median line is depressed; so rendering the vocal channel approximately cylindrical, instead of crescent-shaped, as in molding all the other vowels: hence the name, Tongue-grooved, or Tongue-rounded, Vowels. Properly, only the Mid Vowels of this series are used in English pronunciation; and, according as the place of constriction is toward the front or the back of the hard palate, are called Mid-Front or Mid-Back Tongue-grooved, or Mixed, Vowels. They are:—Mid-

Front Tongue-grooved, Narrow, f-ẽr-n, Wide, ev-ẽr; Mid-Back Tongue-grooved, Narrow, û-rge, Wide, ŭ-p.

The lateral concavity of the tongue is very decided for the Narrow, and much less so for the Wide, Tongue-grooved Vowels.

In pronunciation, the distinction between the sounds, ẽr, û, is by no means generally observed, even by the educated and careful, and scarcely at all by the great mass of English-speaking people; the latter of the two vowels fulfilling the duties of both. Fern, sir, earth, mirth, mercy, bird, girl, vernal, etc., as pronounced by the great majority of good speakers in the United States, have precisely the same Mid-Back Mixed Vowel sound as that in burn, urge, world, curb, furnish, etc. There is a prunes-and-prisms suggestion in the Mid-Front Tongue-grooved Vowel that is offensive to the average ear.

The 1910 edition of the Webster International Dictionary discards this so-called tilde ẽ.

Diphthongs. Glides.

The vowels, ā, ä, ạ, ō when pronounced with full stress and quantity, and ī, oi, ou, are diphthongal; that is, they begin with one vowel adjustment, and end while in the act of changing to another. Ā, ī, oi, change from their radical position toward or to the High Front, ĭ, or ē; ō and ou toward or to the High Back, o͝o or o͞o; ä and ạ slightly toward the Mid-Back Tongue-grooved ẽr (ev-ẽr), or the Neutral Vowel. The change is uniformly from a more open to a closer, and from a lower to a higher, position; and the sound ceases, or vanishes, while the molding organs are still in motion. The high position is fairly reached and the corresponding element is clearly heard, when stress is placed on the vanishing constituent. From the manner of its production and its transitional and fleeting audible character, Professor Alexander

Melville Bell named this peculiar closing element of the diphthongs the Glide.

Glides, more or less distinct, are always involved in syllabic transition from consonant to vowel, from vowel to consonant, and from vowel to vowel.

The radical constituent of ī and ou is nearly or quite identical with ä; though, in the case of ī, many authorities declare in favor of å, and others in favor of ŭ.

In ā, ä, ạ, ō, the radical vowel is the main constituent of the diphthong, and the glide is usually a brief, rapidly attenuated finish; sometimes, in rapid speech, is scarcely perceptible. This is, or should be, especially true of ä and ạ.

The radical constituent of â is like ă, but with the tongue tense and momentarily braced against the upper side teeth; and the vanishing constituent is the glide ẽr. As â is always finished with the ẽr-glide, and inseparable from it, it is a question whether this vowel element should not be phonetically written â-ẽr or âẽr.

Ēr, accented, as in seer, dear, cheerful, etc., in the usage of cultured speakers, does not contain the narrow vowel ē at all, as marked in all the dictionaries; but the vowel begins with the wide vowel ĭ, which immediately runs into the ẽr-glide. The exemplary words above, 'respelled for pronunciation,' should be,—not sēr, dēr, chērful,—but sĭẽr, dĭẽr, chĭẽrful.

In Webster's New International Dictionary (1910), the verb do is respelled doo, to indicate its pronunciation; and doing, doeth, doer, are respelled dō͞oing, dō͞oeth, dō͞oer. The Standard Dictionary, by a different method, indicates the same pronunciations. Do, under the accent, is pronounced dō͞o; but when the syllable do- is followed by another syllable beginning with a vowel, the o no longer receives the narrow sound, o͞o, but the wide, o͝o. Good speakers pronounce, —do͝oing, do͝oeth, do͝oer.

The so-called vowel, ū, when initial, is composed of a momentary ĕ, or ĭ, gliding quickly to and through the consonant y into the high back vowel o͞o, which is the main constituent of the element. When pronounced without initial abruptness, the ĕ or ĭ is omitted, and the element begins with the articulate y.

The Neutral Vowel.

This element is produced with no definite place of constriction and with little tongue tension; it is voice, without effort to mold it into a given vowel identity. In sound, it most nearly resembles û, ŭ, and ẽr, but there is no grooving of the tongue, nor even any regular tongue position. The vowels of unaccented syllables, for the most part, tend to or toward this sound; and the glides run into or through it.

The Vowels in Unaccented Syllables.

In unaccented syllables, narrow vowels tend to their corresponding wide; as, defeat, dĭfeat; repeat, rĭpeat; return, rĭturn; despair, dĭspair; enough, ĭnough; moderate, moderĕt; to, to͝o; intônation, ômit, windôw, alsô, elôcution, etc.

Å, o͝o, ĭ, ŭ, retain their identity; as, damåsk, intọ, immĭnent, cĭvĭlĭzation, consŭl, ŭnless, pretentioŭs, etc.

Ĕ should be little changed in initial syllables; in final syllables, it sometimes points toward ĭ, but oftener toward the neutral vowel; as, roseș, horseș, wickẹd, belovẹd, linẹn, etc.

Ă is sometimes unchanged, or little changed; as, combăt, combătănt: but, usually the neutral vowel is substituted; as, severạl, sylvạn, Iliạd, fatạl.

The wide back vowels tend toward the neutral vowel; as, cọntent, cọmmission, Cọlumbus, cọntemporary, melancholy, beautifụl, etc.

The final syllables, unaccented, -ment, -cent, -sent, -cence, -cense, -sense, -dence, -tence, -tense, -tent, -dent, -ness, -less,

-dess, -cess, -sess, -tess, etc., should be pronounced without accent, of course, and with the vowel slightly modified toward the neutral vowel. Many speakers and readers, and their number seems to be growing, pronounce these syllables with the distinct ĕ sound, and with more or less accentual force and quantity; producing an effect extremely distasteful to a sensitive ear. Daily we hear several of the following words maltreated in this way:—

Evidence, evident, movement, innocent, innocence, accident, convent, residence, silent, silence, goodness, development, lifeless, nearness, loveliness, raiment, judgment, experiment, experience, goddess, prophetess, burgess, largess, moment.

Unaccented -or, final, is often mispronounced in the same crude fashion, in such words as actor, factor, creator, educator, curator, legislator, etc. The terminal syllable in all such words should be the ẽr-glide, unaccented, as heard in master, ever, maker, painter, visitor, honor, favor, color, dollar, deeper, dinner, martyr, nadir, etc.

Smart's Code for Unaccented Syllables.

The following code, adapted from B. H. Smart, the English elocutionist and lexicographer, with the accompanying groups of words for practice, will greatly aid the observing and ambitious student in this important department of pronunciation. Grace and refinement, or clumsiness and coarseness, nowhere more clearly display themselves than in the touch given the unaccented syllables and the less important words.

> As to the following sounds, observe that by ah, obscure, is meant the neutral vowel; that e, i, o, u, distinct, are in no respect different from the corresponding alphabetic vowels (name sounds) under the accent, but in having less force and prolongation; that at, et, it, ot, ut,

> distinct, are precisely the same, except the want of equal force, with the corresponding syllables when accented; but that at, et, it, ot, obscure, have a corruption of their vowels, as if, in each instance, it was the neutral vowel, essentially short.

Since 'ah, obscure,' and 'at, obscure,' are essentially the same sound in the utterance, I have thought it useless to observe any distinction between them in theory; and, accordingly, have brought into a single group such words as belong to either class.

E, Distinct.

Because, elate, antedate, acme, parenthesis, destroy, propriety, begin, refuse (verb), benefit, remit, catechism, society, telegraph, before, event, apprehend, deceive, despair, deliver, denial, enough, impetus, catastrophe, avenue, supererogatory, periphery, epitome.

In initial syllables, the vowel is often indistinguishable from ĭ; as in enough, despair, because, begin, remit, destroy, etc. If too much pains is taken to shape e, distinct, clearly, the result is some degree of accent, and the pronunciation of the word as a whole is spoiled.

I, Distinct.

Iota, titanic, primeval, diurnal, ironical, tyrannical, primordial, bacilli, priority, iconoclast, quietus, idea, diameter, biography, licentious, ideality.

O, Distinct.

Fell*o*w, p*o*tation, mott*o*, mell*o*w, *o*riginal, her*o*, windo*w*, pr*o*priety, *o*pinion, wid*o*w, el*o*cution, philanthr*o*pist, op*p*osite, *o*mit, m*o*rality, r*o*mantic, Rom*o*la, int*o*nation, abs*o*lute, *o*mission, r*o*coco, *o*blige, imp*o*st, stiletto, Orinoco, qu*o*tation, ev*o*lution, m*o*nastic, tobacco, imp*o*sition, Aleppo, c*o*partner, res*o*lution, d*o*nation, potat*o*, m*o*not*o*nous.

The italicized *o* in the above group of words is the mid-back wide, instead of the mid-back narrow, vowel. There is no glide toward o͞o or o͝o.

U, Distinct.

Humane, statue, utility, cupidity, impudent, lucubration, virtue, emulate, curiosity, manumit, incubation, unanimous, usurp, monument, literature, intuition, stupendous, cellular, ague, avenue, animalcule, fluidity, lugubrious, accusation.

At, Distinct.

Abjure, addition, appertain, appeal, advantage, accrue, programme, allay, allude, baptize, ascertain, annex (verb), activities, ascension, climax, acclivity, attempt, accept, affection-ate, acceptable, alternately, antipathy, Muscat, aspersion, admit, attention, affect, approximate, astonishing, avuncular, arrange, antagonism.

Et, Distinct.

Goodness, parallel, enlightenment, extend, specimen, excellence, innocent, solemn, silent, ennoble, technology, convent, accident, prudent, anthem, honest, entire-ly, erroneous, perfect, movement, endeavor, requiem, providence, except, environment, abject, evident, enticement.

In final syllables, not too distinct; there should be a judicious, delicate shading off toward the neutral vowel,—not toward ĭ. A 'Miss Nancy' nicety is as bad as the virtual elision of the vowel, or the frank, unmitigated slovenliness of the neutral vowel. The utterance of et, distinct, in unaccented final syllables, may be regarded as almost the final test of a refined pronunciation. (See 'The Vowels in Unaccented Syllables', p. 39.)

It, Distinct.

Pencil, Monday, Druid, busy, impious, axis, futile, mercantile, village, Missouri, financial, Erie, council, Tues-

day, emptied, divide, unity, exit, juvenile, direct-ly, villain, Mississippi, finesse, intensification, Latin, lettuce, hurriedly, novice, deity, surfeit, genuine, digest (verb), captain, Cincinnati, pictorial, Illinois, satin, bodice, busied, novelties, trinity, servile, heroine, dilate, mountain, fidelity, intelligibility, civilization.

Ot, Distinct.

Offend, occur, opportune, whatever, frontier, cosmos, organic, offensive, official, Ontonagon, nonentity, occult, pathos, oppressive-ly, Murdoch, oppress, ingot, Longinus, ostensible, incorrectly, ontology, Ottumwa, mascot, complot (noun), nonsensical, chaos, oblivious, occasional.

Ut, Distinct.

Cherub, skeleton, pious, animus, momentous, surplus, decision, impetus, gracious, anxious, sermon, ambitious, quietus, serious, Brutus, decorum, unison, gratuitous, portentous, consensus.

At, Obscure; Ah, Obscure.

Abase, Iowa, Canada, available, Edward, particular, Carolina, eternal, abound, Florida, era, receptacle, Cæsar, tartar, formula, parallel, villa, Vesta, vista, spectacle, forward, mortar, aright, trial, sofa, Asia, roundabout, Edgar, a (the article), collar, indispensable, several, Samaritan, pleasant, verbal, truant, partisan, personal, real, partial, casualty, puritan, kinsman, husband, African, artisan, fatal, important, nuptial, syllable, temperance, human, final, American, elegant, malady, penalty, Iliad, excavation, nobleman, gentleman, abundance, republican, elegance, analogous, criminal, festival, tractable.

Et, Obscure.

Level, towel, even, oxen, pullet, boxes, model, shovel, apple, oaken, counsel, horses, sudden, vowel, able, hatchet,

marvelous, divided, linen, hyphen, colonel, ratchet, roses, belovèd.

Final -ble, -cle, -dle, -fle, -gle, etc., unaccented, as in able, apple, above, do not end with the vowel sound, as the spelling should imply, but a slight, obscure vowel sound is heard between the articulates.

It, Obscure.

Devil, cousin, evil, nadir, basin, elixir, raisin, tapir.

Ot, Obscure.

Command, continue, commencement, collegiate, Lincoln, person, colonial, compel, conduce, community, recollect, iron (ī′-ŭrn), gracious, potato, content (adj.), Columbus, consideration, disconnect, Marmion, tobacco, possess, control, contemporary, inconvenient, communication, wisdom, tomato, possession.

Ẽr-Glide.

Grammar, satyr, splendor, endeavor, exemplar, Grosvenor, robber, actor, clangor, glamour, terror, demeanor, martyr, creator, captor, curator, murmur, error, tartar, traitor, Cæsar, educator, horror, manor, operate, moderator, operation, reverence, venerate, reverential, tolerate, referential.

There is a kind of speaker who gives to the last eight words of the ẽr-glide group above, an affectedly precise syllabication,—ŏp′-ẽ-rāte′, ŏp′-ẽ-rā′-tion, vĕn′-ẽ-rāte′, tŏl′-ẽ-rāte′, mŏd′-ẽ-rā′-tor, rĕv′-ē-rĕnce′, rĕv′-ẽ-rĕn′-tial, rĕf′-ẽ-rĕn′-tial, —which is an outrage, not only upon the sensibilities, but upon the proprieties of speech. Pray you, avoid it.

'Accept,' 'except'; 'affect,' 'effect'; 'eruption,' 'irruption'; 'emerge,' 'immerge,' etc., contrasting words of which the accents are identical in sound, depend for their individual spoken value upon the clear enunciation of the unaccented vowel. All through Mark Twain's works, 'Author's National Edition,' that gifted writer uniformly writes 'irruption',

when he plainly means 'eruption.' The words have opposite meanings, but similar sounds. 'Irruption' was the writer's choice because he thought, without inquiry or examination, that these were two spellings of the same word, and 'irruption' looked fresher and more imposing than 'eruption.'

'Programme,' 'Murdoch,' 'mascot,' 'Ontonagon,' 'ingot,' 'complot,' 'frontier,' 'chaos,' 'cosmos,' 'pathos,' and perhaps a few other words, do not strictly belong in the list submitted; as the illustrative syllables of such words have a secondary accent. But to give the right accentual touch, neither overdone nor come tardy off, is a nicety of pronunciation well worth striving for: distinct, but light and brief, should be the aim. Since reformed spelling has almost supplanted the form 'programme' with 'program', the common mouth has corrupted the pronunciation to 'progrum, progr'm.' I adhere to the old spelling of this word, not out of respect for its larger number of letters, but because it serves to indicate the correct pronunciation.

The Unaccented Syllable -ful.

Watchful care is required in pronouncing words containing the syllable -ful, unaccented. It is slovenly, almost unforgivable, to pronounce beautiful, awful, cheerfulness, as if spelled beautifle, awfle or offle, cheerfleness; yet careless talkers—that is to say, most talkers,—are constantly doing so; and it is clumsy and pedantic to pronounce the words as if spelled beautifull, awfull, cheerfullness, the -full having accent by both force and quantity; yet speakers and public readers there be who so pronounce them.

To render the vowel of the unaccented -ful as an unmistakable o͝o, with neither too much nor too little of force and time, and to do so habitually is better than the possession of great riches.

Auxiliary and Connective Words.

When unemphatic, the articles, a, an, the; prepositions,—in, on, of, for, to, into, by, with, etc.; conjunctions,—and, for, that, as, since, because, etc.; the auxiliary verbs,—do, will, can, may, might, could, would, should, etc.; the pronouns,—I, we, us, me, mine, my, thou, thy, thine, you, your, they, them, their, he, his, him, she, her, etc.,—are proclitic or enclitic to accented or emphatic words immediately after or before. As unemphatic words,—that is to say, usually,—many of them suffer a corruption of their vowel sounds toward or to the neutral vowel. The article a, always, and the, preceding a consonant, also the possessive pronoun my, unemphatic, should be so slurred in pronunciation. To pronounce the unemphatic a, ā, as many scholars—and even some elocutionists—do, is worse then inelegant; it is barbarous. The, before a vowel, is correctly pronounced thĭ, or thē, unaccented. By retains its distinct sound of ī,—unaccented, except when emphatic; it should never be changed to bē, bĭ, or bŭ.

Will, shall, can, was, could, should, would, unemphatic; that, connective, or relative pronoun; I, you, their, your, unemphatic,—run toward or to the neutral vowel. Me, unemphatic, changes to the wide vowel,—mĭ. He, his, him, her, unemphatic, and immediately following an accent, usually drop the initial h; or it is so softened as practically to be elided. (See also 'The Vice of Disarticulation', p. 98.)

The following example, from Bronson's 'Elocution', illustrates the full vowel utterance, when the word is emphatic, and the corruption, or even the elision, of the vowel, when the same verbal form is used as connective or auxiliary; 'that' being the word in question.

> That is th' man th't said th't you saw 'im. I say th't that th't that man said, is not that th't that man told 'im. That th't I say, is this:—th't that th't that

gentleman advanced, is not that th't 'e should 've spoken; for 'e said th't that that, th't that man pointed out, is not that that th't that lady insisted th't it was; but is another that.*

*McK. B— was known as the original 'crushed tragedian.' He thought himself the greatest living actor. He was contemporary with Edwin Forrest, and imagined or pretended that Forrest and the managers of theaters were in a conspiracy to exclude and suppress him. Failing to gain recognition as a star, he 'sharked up a list of lawless resolutes'—stage-struck youths,—and with their support for many years toured the country as a barnstormer; he extended his raids even to England, Scotland, Ireland, and Australia. Everywhere his patrons were agreed that 'they had never seen such acting.' It was generally believed that he paid his company decent salaries, but was so good a poker-player that he always won it back.

At an interval in my brief career on the stage, a fellow actor and I happened to stay a day and a night in the same hotel with Mr. B—. My friend proposed that we should call upon him in his room, with a dim and distant hope that he might give us a pass to see his presentation of Hamlet that evening. We found him in,—a giant of a man, with grizzled hair, a big, gruff voice, and a surly manner. He looked down upon us from his lofty height; asked us about our company, our positions in it, our manager, route, condition of business, and so on, as if they were matters of the smallest moment; and dismissed us after a twenty-minute interview. But he gave us the pass, and we saw his Hamlet!

He was the greatest Hamlet I ever saw—corporeally. His company was entirely made up of sticks; there was not a tolerable actor in it. Polonius wore a prodigious white beard that reached his waist, and a blazing red gown, or robe; he spoke his lines in a piercing falsetto. Hamlet's most impressive point was made at the close of the second act. He had roared and thundered and gasped and snarled through the soliloquy, down to—

The play's the thing
Wherein I'll catch the conscience of the king.

Standing in the very center of the stage, he spouted this sentence, as far as 'of', in the last line. Holding grimly on to the vowel of that harmless word, and lowering the pitch of his voice by short guttural jabs and thrusts, he strode slowly and majestically all the way to right

THE MURDOCH VOWEL TABLE.

A-le	ā	E-ve	ē	O-ld	ō	U-se	ū
A-rm	ä	E-nd	ĕ	O-dd, O-n	ŏ	U-p	ŭ
A-ll	ạ	I-sle	ī	OO-ze	o͞o	OI-l	oi
A-t	ă	I-n	ĭ	h-OO-k	o͝o	OU-r	ou

VOWEL EXERCISES.

The preceding Table presents the Vowels, or Tonics, in the order adopted by that noblest exemplar of the speaking voice, James E. Murdoch, in his work as an instructor. Being based on alphabetic sequence, the Table is easily memorized; and, from the fact that the vowel chamber is for the most part widely changed from sound to sound, greater organic development in strength and facility is gained from its frequent practice than would be derived from following a table strictly scientific in its order.

Many students fail in the attempt to isolate the vowel o͝o, substituting for the true sound ŭ, or a labialized ū. It differs from all the other vowels, in the fact that it is never initial in an English word; and that is the reason of the difficulty. If you will recognize that o͝o is the blowing and whistling vowel, at middle pitch, you have at once an easy and infallible way of making a straight aim at the element. Simply put the tongue and lips in adjustment for blowing gently, or for producing a medium-pitched whistling note, and, without changing the adjustment, utter short vocal impulses; the audible result will be the uninflected o͝o. Repeat over and

first entrance; halted, and finished the now prodigious and amazing 'OF', scowled fiercely at the audience, and made a two-step exit on 'the king.'

Were I asked what I regard as the biggest thing in Shakespeare, my instant answer would be, 'McK. B—'s "OF".'

over, until the identity of the vowel sound and the organic adjustment are thoroughly associated. Then sound other or all of the vowels promiscuously, but at short intervals sound the o͝o, until it is correctly made without hesitation.

The words of the Table are, of course, intended to be taken simply as identifying the vowels, or tonics. Pronounce each word clearly in your natural voice, noting carefully the action and adjustment of the organs in shaping the vowel chamber: then isolate the vowel, giving it the same shape, vocality, pitch, quantity, and inflection as you gave it in pronouncing the word. If necessary, go through the Table again and again in this way. Then, mentally pronounce each word in succession, but speak only the vowel. Give each vowel its own form, being especially careful of the diphthongs.

The Syllable.

The syllable is a single, simple impulse of voice. In its simplest form, it consists of a vowel only, or, sometimes, of an articulate only; but may consist of any combination of vowel and articulates that can be pronounced in unbroken sequence.

Even the briefest syllable occupies time in the utterance, and has therefore a beginning and an end. In normal syllabic utterance, the vowel opening is characterized by comparative fullness of force and volume and a more or less decided abruptness, and thence the impulse diminishes equably to silence. The vowel opening was called by Doctor Rush the Radical, and the attenuated close, the Vanish. (See 'The Equable Concrete,' p. 178, and 'The Golden Key to Beautiful Utterance', p. 179.)

In theology, sociology, medicine, law, astronomy, politics, economics, business, there are essential points on which great minds hold the most conflicting views; and it would be a re-

markable exception indeed if all exponents of vocal theory were unanimous in their opinions and practice. But teachers of the voice and writers on the voice are also human; they have their whims, fads, and creeds; and those only are orthodox who agree with us. The value, or the peril, of the stroke of the glottis is a theme perennially discussed and decided, but it obstinately refuses to be finally disposed of. The opponents of the stroke call it 'vicious,' 'pernicious,' 'ruinous,' and even attempt to banish it, by giving it a foreign name—'coup de la glotte.' On the other hand, the followers of Rush and Murdoch build their practice on the firm belief that the stroke is the open-sesame to the growth and perfection of voice and technic.

Mr. Murdoch's own voice was a triumphant and illustrious vindication of his theory, for his speech was music. Volume, compass, resonance, and faultless elocution gave a splendor to his histrionic efforts that no contemporary could pretend or hope to rival; as actor and as reader he was acknowledged peerless; and his voice remained, scarcely impaired, till his dying day, in his eighty-third year. My own voice, if I may add the testimony of personal experience, has stood the wear and tear of forty years' constant use, and at threescore and ten, past, seems little the worse: in face of the fact that solicitous friends, in my student days, foretold the consumptive's grave for me before the meridian of life.

For the Stroke of the Glottis.

Take a comfortably full breath; retain it briefly, by elastic closure of the vocal bands, firm tension of the diaphragm, and an easy lifting of the chest: then, without voice, click off the tonics, in the order of the Murdoch Table, clearly and lightly, and very briefly.

The sounds—syllabic impulses—are produced by the sudden release of very small amounts of breath, previously

checked and compressed in the larynx by the light occlusion of the vocal bands; but you should not be physically conscious of any expenditure of breath: indeed, in the momentary pauses between the impulses, you may easily inhale so much in excess of the breath emitted, as to close the series with more breath in the lungs than you started with.

This 'Whispered Stroke of the Glottis' is far better to begin with than any vocalized practice for the purpose, since the attention can be more concentrated on the organic action: you can, mentally, fairly look down into your own throat, and see the bands meet and part, so vivid is your recognition of the contact, the check, and the release. Another important advantage is, that it may be practiced almost anywhere, under almost any circumstances, without attracting attention. The clutch should be delicate, and the release elastic, instant, and complete. (See 'The Rapid Stroke of the Glottis', p. 19.)

The Stroke, with Voice.

a. Inhale and retain: then, holding the waist firm, give clear, light, and extremely brief vocal utterance to the tonics, taking a minute quantity of breath between. The breath expended on each sound should be only that which is compressed in the larynx,—the breath being arrested completely, the instant the vowel is struck. Make each tonic a mere brilliant point of sound, and throw, snap, or toss it away from you—ten feet, twenty feet, thirty feet, forty feet, fifty feet.

b. The same as a,—except that you are to renew breath after every fourth sound, inhaling just as much breath as has been expended on the group. Utter each group of four, clearly, lightly, and elastically, after a second's inhaling pause; begin the following group as the tide of breath turns outward. Keep the waist firm, except the instant of relaxation, in preparation for inhaling. Vary the exercise, by run-

ning through the Table in two groups, of eight sounds each, with an inhaling pause between. Then, the whole sixteen vowels once or more in a single breath, each element sharp and brisk.

c. Vary the inflection:—All rising; all falling; alternating, —sometimes down, up, sometimes up, down; four up, four down, etc.

d. Keeping the vowel impulses clear, sharp, light, and brief, begin at low or middle pitch, and rise by small steps, sound by sound, so as to make a gradually ascending progression. Let each sound be spoken, not sung. Let all the inflections be sometimes rising, sometimes falling.

e. Beginning at the terminal pitch of the d progression, descend step by step, as evenly as possible. Give this progression the inflectional contrasts, as in d.

f. Make one exercise of d and e. This exercise should be freely practiced every day, as long as you live. It gives life, crispness, and sparkle to enunciation, flexibility to the voice, discrimination to the ear; and it is a sovereign remedy for drawl.

Strong Explosive Practice Not Injurious.

By some authorities, the practice of vocal explosion has been condemned as injurious. Bronson says (Principles of Elocution, p. 26):—

> The difference between expulsion and explosion is that the latter calls into use, principally, the lungs, or thorax,—that is, the effort is made too much above the diaphragm; the former requires the combined action of the muscles below the midriff. This is favorable to voice and health; that is deleterious, generally, to both. Many a one has injured his voice by this unnatural process, and others have exploded their health, and some their life; beware of it.

When properly graduated and regularly practiced, explosion is not only a wonderful voice builder, but is as healthful as any other vocal exercise. On page 16 is another quotation from Bronson, in explanation of the proper action of the breathing muscles in explosive utterance. Two paragraphs so opposed to each other should not have emanated from the same writer.

The direct-attack exercises already given, faithfully followed, should soon secure you easy, prompt, elastic action of the vocal bands. Remembering that irritation and injury are the result of forcing the breath between the imperfectly separated bands; that instant and complete release is as vitally important as the clutch itself:—practice, as in 'a. The Stroke, with Voice,' p. 51, but from day to day increasing, very gradually, in force and volume.

If your throat is delicate or your lungs are weak, to begin explosive practice with violent effort would invite disaster, perhaps imperil health, or even life. If, however, you slowly increase the vigor of your exercise; as you gain in facility and sleight, you will soon rejoice to perceive that the growing resonance and beauty of your voice are the audible index of your consciously improving health. A favorite maxim of Mr. Murdoch's was, 'Take hold of the cold end of the poker, and you won't burn your fingers.'

The firmness of the clutch and the degree of breath compression are to be carefully proportioned to the intended force and abruptness of the explosion. The real effort of explosive utterance properly lies in the preliminary clutch and compression; the explosion itself is, or should be, due to relaxation—the entire cessation of effort, so far as the throat is concerned. After the clutch and compression, Let Go! No matter how loud and abrupt the shock of explosion,—if you,

a. Open the glottis completely at the moment of utterance; and,

b. Use only the breath that is compressed in the larynx,—no injury can follow. But!—begin with light force, and gradually increase, until your maximum for the time being is reached. Make this the rule, not only in your general scheme of practice, but in each separate period, long or short. Always start with light, suppling work.

If you try to produce explosion 'by main strength', and hold, or only partially open, the clutch, pain, hoarseness, and at length permanent injury must result. If breath escapes, or is forced, from the chest, in addition to that compressed in the larynx, the tone is impure, and the throat and lungs are speedily irritated.

The same breathing muscles are employed in explosion and expulsion.

Practice carefully, cheerfully, and regularly, until, in good time, you can explode the tonics with startling, stunning abruptness and utmost force, without the slightest symptom of irritation. Skill is better than strength here; and your vocal power grows as your skill increases.

Regular, graduated, and long continued practice of strong explosive utterance renders the voice vibrant and powerful. If too exclusively used, however, the resonance will become hard and metallic, and the habitual syllabic form dogmatic and repellent; and the preventive is, to intermingle liberal practice of the mellow and meliorating effusive and expulsive exercises.

Explosion, with Inflection.

The Second.

Practice clear, light explosion, with the rising slide of the second; that is, with the very slight direct rise of simple continuation, with no emphasis.

Group in fours, in eights, in sixteens; letting the voice 'fall' at the end of each group, as at a full stop, but without

emphasis. The closing tonic of each group will so receive the falling concrete of the second. Repeat, until your ear clearly recognizes the difference between the rising and the falling second,—not an easy task for the average student. Then practice the falling second on all the tonics.

Vary the exercise:—Give each tonic, rising, falling; falling, rising; alternate by twos,—two rising, two falling; two falling, two rising, etc. Do not let the slides become emphatic.

The Third.

Practice the slide of the third, rising and falling, on the tonics. The radical (vowel opening) should be clear and sharp, but light and elastic.

If you are ignorant of music, and have not a musical ear, or even if you are an accomplished musician, learn to recognize the intervals by their meaning,—their expressive or inexpressive value. That, for the purposes of speech, is far more important than their musical measurement.

The simple slide of the second, rising and falling, is the only inexpressive vocal inflection, and its character and purpose cannot be too carefully and thoroughly recognized and understood.

The rise of the third, heard alone, is the vocal sign of simple inquiry. To learn it, make each tonic the subject of a direct question for information; as,—

Is it ā? Is it ä? Is it ạ? Is it ă? Is it ē?

Do not allow your voice to suggest earnestness, eagerness, surprise, anxiety, or any other emotional motive; stop at simple inquiry.

The falling third asserts, answers positively, or points out. In unimpassioned speech, it is the index-finger of the voice,

its principal office being to designate that word of a group on which the meaning turns. Make each tonic the subject of distinct, separate, matter-of-fact affirmation, and the third will be traversed downward.

The scope of emphasis covered by the simple rise and fall of the third is purely intellectual; it has no emotional value.

'The Continuative Hook.'

In practicing a series of falling inflections, there is a natural tendency to finish all but the last one with 'the continuative hook'; that is, with a vanishing upward turn of a second or third, anticipating the next sound. Practice the falling third, both with and without the hook, in the full knowledge of what you are doing vocally, and intend to do.

To make a clean, straight, unwavering falling slide, mentally isolate each sound, and make it the last; let the ear expect and watch for the vocal sign of completeness, of finality; which is an undeviating downward intonation. To secure the 'hook' effect, name each vowel assertively, but with the vocal intimation at the vanish that something important awaits immediate announcement. Make a short pause after each sound, during which study the linking, continuative value of the 'hook' termination.

Mr. Murdoch says, 'Analytic Elocution,' p. 61:—

> It will be found that the upward movement of the radical and vanish is much more easy of execution than the downward. Much practice, therefore, should be given to the latter, observing the efficiency of the moderately forcible radical in giving directness and positiveness to the prolonged descent of the voice. To be able to carry the long downward concretes (fourths, fifths, and octaves,) through their wide extent of interval, with a proper degree of firmness, equable diminution, and delicate extinction of sound, is one of the most difficult

> accomplishments of cultivation. The weight of the voice, it must be remembered, in the wide falling concretes, should descend like a heavy blow, and not like a ball that rebounds (continuative hook); that is, steadily, directly, and forcibly, with no return upon itself, or jerking back at the end. This full opening and final vanish of the perfectly executed equable concrete is an attribute no less beautiful than imperatively necessary, to elegant, or even simply correct speech. It requires constant practice of the organs to produce the clearness of the radical, the movement directly upward or downward, and the diminishing volume, which, in its delicacy, 'knits sound to silence.' In the delicate, smooth effusions of sound lie all the graces of speech.

The explanatory phrases in parenthesis are mine.

The Fifth.

Practice the slide of the fifth, rising and falling, with clear, firm radical and rapid vanish. Add to the idea, or motive, of inquiry, the mood of intense earnestness, eager curiosity, or startled surprise, and the rising slide will traverse the musical interval of the fifth. Make the downward slide obstinate, startling, or sharply and strongly imperative, and the fifth replaces the third of simple affirmation. Practice the falling fifth both without and with the continuative hook.

Again, with the same clear, abrupt opening, let the vocal impulse gradually and equably die to a vanish. Let the syllabic movement be at times only deliberate, and at times very slow; but in either case, strive to make the volume and force diminish smoothly and equably.

Carefully distinguish between the quantity, or time length, of the syllabic note, and the extent, or pitch length, of its interval. A long quantity is frequently made on the comparatively small intervals of the semitone and the second, in the wave form of inflection; while the wider extents of fourth, fifth, and octave are often swept, especially in the

downward direction, almost as swift as thought. Learn to recognize the intervals, not by their duration or by musical measurement, but by their inherent meaning—their kind and degree of emphatic or unemphatic significance.

From a light but clear radical, make slides of falling and rising fifths, changing by rapid degrees in the course of the fall or rise from gently effusive to strongly expulsive force, and stopping abruptly as the pressure culminates. This is Final Stress. (See p. 196.)

Practice rising and falling thirds at different levels of pitch, middle, high, and low.

The Octave.

Practice the octave, rising and falling, at first restricting yourself to the narrow, or long, vowels. Begin the rising slide at a low pitch, and sweep the voice deliberately, smoothly, and steadily upward; adding to the interrogative motive the mood of intense admiration, astonishment, dismay, or scorn. The octave will be traversed, if the mood is truly taken and your voice has so much compass.

Some voices break,—that is, change abruptly from natural to falsetto quality,—in the attempt to measure the octave. Should the break occur in your own case, note that the glottis appears to collapse loosely at the instant of the break, the bands suddenly relaxing from a state of powerful tension. Locate the breaking-point, both by the increasing tension of the throat, as the pitch rises, and by the ear; and end the slide a little below the break. Restrict your slide to this limit, until the movement becomes flexible and easy. After a few days, try to extend the limit to a point a little higher. If the break still occurs, at the old pitch level, go patiently back to the former limit, below the break; in a few days more, renew the effort to extend. By such patient persistence, you can annex several notes to the upper range of your natural—that is to say, your habitual—voice.

With some persons, the attempt to produce a rising slide of even moderate extent causes a spasmodic closure of the throat, both painful and discouraging. I speak from experience, when I say that patient and hopeful practice, after the plan outlined in the preceding paragraph, will be crowned with success. I had both the vocal break and the throat spasm to contend with.

If you can execute the rising octave, without break and with ease, or with little difficulty:—At its terminal level, strike a firm, sharp radical, and sweep downward to a vanish at the former initial pitch. This movement will, of course, be the falling slide of the octave. Assume intense surprise, astonishment, dismay, or scornful defiance; let the face sympathize with the mood.

If you cannot reach the full octave on the rising movement, make your falling slide begin at the terminal pitch of the rise; and, as your range increases, as it surely will, raise the initial pitch of the fall to coincide with the vanish of the rise.

Make emphatic progressions:—Rising, then falling, third, fifth, octave; rising and falling octave, fifth, third; rising third, fifth, octave, falling octave, fifth, third; falling and rising third, fifth, octave, falling and rising octave, fifth, third.

Borrowing from the nomenclature of grammar, we might appropriately call the third, fifth, and octave the positive, comparative, and superlative degrees of emphatic inflection.

The Fourth.

The interval of the fourth is frequently employed in speech,—as often as the fifth, if not oftener. As an emphatic melodic interval, in the forms of slide, wave, and skip, it is of constant occurrence in animated speech.

In estimating the values and purposes of the fourth and the fifth, as compared, it may for the present be sufficient to say that the fourth gives controlled, temperate, moderate

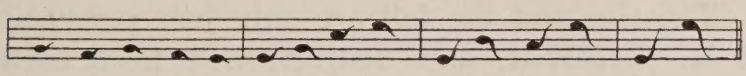
prominence to emphatic words of animation, interest, earnestness, decision, assertion, command, question and answer; while the fifth is heard in such emotional phases as are uncontrolled, willful, and aggressive,—such as irritation, impatience, defiance, insistence, eagerness, hilarity, triumph, exultation, exaggeration, 'gush,' vindictiveness. The fourth occupies the extensive field lying between the purely intellectual emphasis of the third and the vivid and highly colored fifth.

To use for the nonce Doctor Rush's quaint terminology, the 'Thoughtive' attitude of mind employs the equable concrete, the current melody being based upon the interval of the second, concrete and discrete; emphatic words are designated by means of the distinctive slide of the third; natural quality and moderate force and movement, only, are heard. The 'Interthoughtive' mood has the diatonic melody enlarged and heightened by the use of the extended waves of the second (monotone); by the employment of slides of the third and fourth, and of their waves; by temperate variations of stress; by the use of natural, aspirated, and orotund qualities, and their blends; and by variations of movement and volume. The 'Passionative' states of mind and feeling employ all the resources of voice—every interval, every tone-color, every dynamic impulse and transition, every drift and variation of movement—whatever the mood demands, is seized and becomes the instrument of expression. The fourth stands on the border line of the Interthoughtive territory; the keener, more aggressive fifth is distinctly dominant in the Passionative realm, aided and re-enforced by all the other intervals, from semitone to octave and beyond.

It will simplify your work, if you confine your first study and practice to semitone, second, third, fifth, and octave; when they are well mastered, the study of other intervals

will be comparatively easy. By and by you will come to know and appreciate the pleasant, cheery, urbane fourth, as you compare its note with the testy, robust, and strenuous fifth.

DIAGRAM OF RISING AND FALLING SLIDES.



Seconds Thirds Fifths Octaves

In the above diagram, the bulb of each character represents the radical of the syllabic note, and the tapering scroll portion indicates the direction, the extent of interval, and the diminishing force and volume of the vanish.

Beginning with the rising and the falling second, practice the rise and fall of the voice on the long tonics, very gradually widening the interval, until the last pair of inflections sweeps through your whole available compass, exclusive of the falsetto.

The Semitone.

The semitone is the interval inflectively and discretely used by the speaking voice, in the expression of grief, complaint, regret, pity, etc. Referring to the musical scale, the semitone is an interval half as wide as the tone, or second.

The first exercise for learning to recognize and employ the semitone should be, as it were, surcharged with its effect: Therefore, let your face assume the expression of grief or pain, and moan, or wail, the vowels, with median swell and tremor; taking care that the voice does not rise through the minor third at the vanish. The pitch of the inflection should vary just perceptibly from the level note of song. If the sound produced is solemn or grave, instead of plaintive, you are making the wave of the second, instead of the wave of the

semitone. If your moan or wail sounds genuine, and the tremor adds to the mournfulness of it, then each little break, or tittle, of the tremor is itself a brief concrete of the semitone.

When you clearly recognize the effect of this continued wave of the semitone, and its execution makes your eyes 'water', discard the swell and the tremor, and try to make the simple rise and fall of the interval, with very subdued force. The rise and the fall are only just perceptible, but should be perceived, and distinguished from each other; watch for the mournful expression.

Note that the throat adjustment for semitonic intonation differs from the adjustment for the major intervals. Nobody, perhaps, can tell exactly what the difference is; but you can feel the difference. The muscles of the lower throat, the pharynx, the soft palate, and the back tongue, are on a strain; and after you have practiced even a little while, you become aware of a 'heartsick' lump in the throat, such as is felt in extreme grief.

Practice of pathetic expression should be in short periods.

Mind Affects Voice; Voice Affects Mind.

Mind and voice react on each other. If your inflections are semitonic and your voice color is dark, you cannot help feeling a corresponding emotional sympathy. If you are suffering from deep grief, wasting sickness, physical or mental anguish, or extreme fatigue, you cannot keep the signs out of your voice; they will be heard, unless you choose to be dumb.

The woe, the suffering, the pathos, the passion, of actor, orator, and reader, is necessarily fictitious, ideal, assumed; but the sympathy with the pictured situation or personation may and should be perfectly genuine. You should study, sympathetically and often, the voice of real grief and suffering, and with it compare your own rendition of pathos. Let

your face take on the expression of the feeling you are trying to exhibit in your voice. Do not be afraid to imitate! No art was ever learned without imitation; indeed, art is very largely a matter of imitation and adaptation. But, in every phase of your practice, cultivate an all-embracing sympathy. It is the talisman, the test, the crown, the final charm, the soul and life, of true elocution.

Where Doctors Disagree.

Most writers on elocution, since Rush, state that emphasis is made plaintive by inflections of minor third, minor fourth, minor fifth, etc. Doctor Rush declares that the minor third occurs in speech only as a fault; that normal emphatic intonation, in pathos, consists of a wave, whose first constituent is the semitone, and the second constituent the emphatic interval of major third, fourth, fifth, or octave.

I think, myself, that the minor intervals of third, fourth, etc., are usually and properly employed in the expression of unmixed grief, contrition, etc.; but that the Rush formula is the true one in the embodiment of complex and contradictory moods, such as angry complaint, petulance, indignant grief, self-condemnation, etc.

Equal Waves, by Construction.

To construct the equal falling wave of the fifth:—

a. On the vowel ā, from a clear radical, at a rather low pitch, give a deliberate rising slide of the fifth, with smoothly tapering vanish; pause and inhale; and from the vanishing pitch of the rise, make a corresponding falling slide of the fifth.

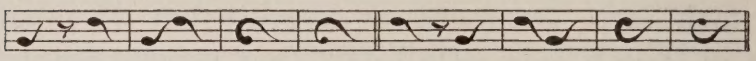
b. Repeat the rising slide; and, omitting the breathing pause, hold, briefly, the vanish of the rising movement,—then, with a new syllabic impulse, make the falling concrete of the fifth. The two opposing slides are hinged together.

c. Again repeat,—this time, without the hold at the turning-point; thus uniting the rise and fall in one syllabic impulse,—a falling wave of the fifth.

d. Once more repeat, with light radical opening, swelling smoothly to full expulsion at the crest of the wave, and diminishing gradually to a delicate vanish on the falling constituent.

Do likewise with any and all of the narrow vowels.

DIAGRAM OF WAVE CONSTRUCTION.



Construct the equal rising, or inverted, wave of the fifth, in the same manner, by reversing the order of the slides. For most students, this is much the more difficult task, and consequently a valuable discipline for ear and voice.

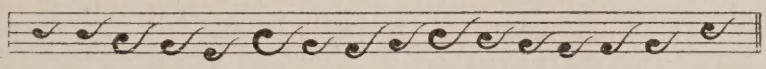
Construct the equal falling wave of the octave, in the same order:—a. Separate slides, rising and falling; b. The two slides hinged together; c. One syllabic movement, smoothly describing the contour of the wave; d. The wave repeated, with light but clear radical and smooth, full median swell, increasing to and diminishing from the crest of the wave. Take care to open the throat more and more as the swell increases on the rise, or you will incur the danger of throat irritation and throaty quality; the voice may even change from laryngeal to oral or falsetto quality.

In like manner construct the equal rising wave of the octave.

EMPHATIC RISING WAVES USUALLY UNEQUAL.

As actually employed in speech, rising waves that end with the fourth, fifth, or octave, are usually unequal; that is,

the initial constituent is of a narrower interval than the closing one, thus:—



The emphatic rising wave is chiefly used in strongly emotional direct-interrogative passages, in which the melody sweeps upward. In such cases, the unequal form of the wave is necessary, in order that the emphatic inflections shall not only fit into the melody, but advance it in the direction it is going. Wide equal rising waves, beginning and ending at the same pitch level, would speedily render emphasis and melody monotonous.

Nevertheless, it is an excellent education to practice equal, as well as unequal, rising waves.

Inflection Changes with Changes in Syllabic Force and Time.

Construct falling and rising waves of the third.

You may also easily derive the equal waves of the third in this way:—

Affirm each tonic, with clear, incisive radical and delicate, rapid vanish; the inflection will be the simple falling slide of the third. Then, substitute a gentle effusive swell for the abrupt explosive form, still preserving the emphasis of moderate affirmation. The inflection will now be an equal falling wave of the third,—expressive of dignified decision, controlled wonder, moderate enthusiasm, gaiety, and similar moods. The rising equal wave may be similarly derived, by comparison of the soft effusive swell with the staccato rising concrete. It is expressive of mild interest, as in the conversational feeder, 'Yes?' of inquiry, with subdued wonder or pleasure; and in surprise, mirth, indignation, elation, etc., under control.

The Wave of the Second, or Syllabic Note of the Monotone.

The wave of the second—a most beautiful and important inflection,—should be derived and practiced in comparison or contrast with the simple rise of the second in the equable concrete. It is frequently described, in books of elocution, as a level note, 'that neither rises nor falls,'—a syllabic form that never occurs in normal speech. It is sometimes called 'the suspensive inflection'; and again, 'the plain, or plane, slide.'

In its most frequent form, it is a double wave rising of the second, ˜, the last constituent being a rising vanish of that interval. To the untrained ear its wave character is very obscure, even unrecognizable, on account of,—a. Its narrow, unobtrusive interval of pitch; b. Its long quantity and slow pitch change; c. Its full median swell and (usually) orotund resonance and volume, which smooth out the inflectional impression. So the books evade the trouble of explanation, by calling it a level note.

Practice the tonics on the simple rising concrete of the second, with a light, brief, but decided touch. Then, by degrees, extend the quantity, with full, gentle swell and round, mellow resonance; always speaking the tonic, not singing it; and taking care that you do not traverse the interval of the third, or of the minor third, on the vanish. The vanish should be only suspensive—barely continuative. Your ear will soon catch the music and meaning of this simple and noble speech note; and by observation and heedful practice you will learn to command its beautiful, thoughtful, grave, and gracious influence upon the current of speech melody.

Gray's 'Elegy', Bryant's 'Thanatopsis', Prentice's 'The Dying Year', Brainard's 'Niagara', and Read's 'The Closing Scene', are among the compositions in the expressive reading of which this note predominates, on accented syllables.

THE ARTICULATES, OR CONSONANTS.

The articulates, or consonants, are phonetic elements which, as compared with the tonics, are characterized by obstructive organic action, somewhere between the larynx and the outer air.

Subtonics and Atonics.

The articulates at once resolve themselves into two classes, to one or the other of which each articulate belongs. The Subtonics are characterized by more or less of vocal resonance; while the Atonics are nothing but breath, or whisper, sound.

The Subtonics are variously named by different writers,—sonants; voiced, or vocal, consonants; subvocals; subvowels; intonated, or phthongal, consonants.

The Atonics are called, also,—aspirates; surds; and toneless, non-vocal, voiceless, or unintonated, consonants.

As compared with the Tonics, the Subtonics have their vocality muffled, weakened, partially suppressed, and, in the case of the fricatives, breathy in quality; while the Atonics are produced by the impinging of mere whispered breath against the organs at the Place of Obstruction.

It was formerly thought and taught that the articulates were incapable of being sounded, except in syllabic association with the tonics; and in accordance with that belief they were called Consonants (con-sonare). Since, however, any elementary sound, tonic and articulate, can be isolated and sounded by itself, the name consonant is not distinctive,—is, in fact, untrue. I prefer the name Articulate, because the distinctive office of these elements is to joint, or articulate, vowel impulse to vowel impulse, and so render possible distinct and fluent syllabication.

The Degree of Obstruction.

The obstruction is complete in p, t, and k, b, d, and g hard, both the oral and the nasal outlet being closed; it is fricative—that is, the organic contact is so adjusted that the breath or voice squeezes, or rubs, its way outward, producing the characteristic sound of the element,—in w, v, f, th(ou), th(in), z, s, y, l, etc.; and it is complete in the mouth, while the nasal outlet is entirely open, in m, n, and ng.

The Place of Obstruction.

For the nasal articulates, m, n, ng, the passage through the nose is open, while the exit through the mouth is closed. M and n should have oral as well as nasal and pharyngeal resonance, and nostrils, throat, and mouth should be without rigor or pinching, or a disagreeable nasal twang will result.

Obstruction is complete at the lips for p, b, and m, and partial for w; partial between under lip and upper front teeth for f and v; partial between tongue and teeth for th(ou) and th(in); complete between tongue and front of hard palate for t, d, and n, and partial for s, z, and r(ise); first stopped (complete) and then fricative between tongue and back hard palate for ch, j, and partial for sh, zh; complete between tongue and soft palate for k, g hard, and ng.

H shifts its place of obstruction, according to the organic adjustment for the following vowel. (See p. 79.)

The Vocule, or Breath Puff.

In the forcible utterance of p, t, k, b, d, and g hard, when these elements are final, the obstructing organs separate suddenly and release the compressed breath in the mouth as an audible explosive breath puff,—or Vocule, as it was called by Doctor Rush. The vocule for either subtonic or atonic, when heard, should always be whisper, not voice. In ef-

fusive utterance, the vocule is usually so faint as practically to be suppressed.

The fricatives, also, have the vocule as a part of their mechanism, its force and audibility being proportioned to the closeness of the obstruction and the energy of utterance. With the same effort, the vocule of f, v, th(ou), th(in), ch, and j, is more distinct than that of s, z, sh, and zh. L, m, n, and ng should vanish as subtonics, the vocule being suppressed; as its explosive terminal character would interrupt or destroy the liquid, flowing grace that properly belongs to these elements.

THE ARTICULATES, IN DETAIL.

Obstruction at the Lips.

W is the articulate cognate of the high back vowel, o͞o;—simply by making the places of constriction, between the tongue and the soft palate, and at the lips, so close as to be obstructive, the vowel is changed into the articulate. By alternating the utterance of the syllables, o͞o, wo͞o, the resemblances and differences will be recognized. W is a continuous sonant labial. The o͞o-wo͞o exercise encourages the forward placing of the back vowels. Practice also, ō-wō; aw-waw; o͝o-wo͝o; ŏ-wŏ.

P, when uttered alone, requires, a. Firm occlusion of the lips and soft palate,—the latter closing the nasal exit; b. Implosion, or compression, of air against the lips; c. Occlusion of the glottis; d. Release of the compressed air in the mouth, by the brisk separation of the lips, with the simultaneous relaxation of the soft palate and the opening of the glottis. There is no sound until the lips separate, when an explosive puff of breath, the vocule, is heard. Only the compressed air in the mouth and pharynx should be expended, without addition from the chest.

When p is initial to a vowel, the breath puff is more or less distinct; but the most important effect is the explosive clearness conferred on the vowel radical. The breath release and the initial attack of the vowel should be simultaneous; there should be no hiatus. When p precedes l or r, the mechanism is essentially the same as before a vowel.

When p follows a vowel,—a. The lips strike together with a click; b. The glottis closes, cutting off the vowel abruptly; c. The oral breath is pressed forward against the lips; and, d. The lips may, or may not, separate, releasing the compacted breath with the explosive puff. The puff, or vocule, is heard,—a. When the word is strongly emphatic,—and, with some speakers, in the more distinct and formal utterance of public address; b. Always, after a narrow vowel; and, c. Often slightly heard, where a pause follows p, final.

When p is followed by another lip articulate, the breath puff is suppressed; as in upward, upborne, shipmaster, cupbearer, topmast, grapevine, Rip van Winkle.

In an inner position, as in upper, apparent, Epping, opportunity, oppose, etc., we have the two cases just considered, combined,—the first vowel being checked, and the second opened, by the articulative action; a perceptible interval of silence taking place between the two movements. The check or the opening action is the stronger, as the former or the latter syllable is the seat of the accent. This silent hold is the common characteristic of p, t, and k, that gives the name, Mutes. P is the labial surd mute.

B is the subtonic cognate of p. The lip pressure is lighter than in forming p; and the glottis remains open, allowing a stream of vocalized breath to flow into the mouth cavity. The lip vibration is distinctly felt. The sound, being allowed no exit through lips or nostrils, becomes the muffled subtonic murmur, such as similarly distinguishes b, d, and g hard. If this murmur is prolonged,—difficult at first, but

not impossible,—the effort to prevent the escape of the pent-up breath causes gradually increasing pressure against the lips, cheeks, and soft palate. This is most excellent practice; for it not only invigorates the organs, but develops control of the subtonics in expressive utterance and gives music to the voice itself. B is finished by opening the lips suddenly and releasing the compressed breath, with or without a vocule. The vocule should never be made vocal,—a fault common among crude singers and speakers; it is properly but a release of pent-up breath.

Before a vowel, b gives power of explosion, but less than does p, as it lacks the check of the glottis; still, practice does wonders toward rendering the radical of the tonic firm and clear.

At the end of a syllable, there is usually little or no percussive action of the lips, and the vocule should be heard only in special cases of emphasis; for the most part, the syllable is, or should be, completed on the faint and rapidly dying murmur of the subtonic.

In object, obdurate, robed, orbed, orbs, robes, Thebes, obnoxious, etc., nothing of the b is heard but the murmur: as the lips open from b, the necessary organs take instant position for the next sound, with or without a new syllabic impulse.

In submit, submerge, submarine, etc., while the murmur of the b is still sounding, and the lips remain closed, the soft palate relaxes, and a new syllabic impulse begins, as the open nasal resonance of the m replaces the muffled murmur of the b.

For m, the lips are closed, but still more lightly than for b, and the soft palate is relaxed sufficiently to allow free issue of the vocalized breath through the nose. The sound should be re-enforced with oral resonance, and the lips should be felt in vibration. If the oral cavity is shut off, by allowing

the soft palate to fall, and the breath sent directly from the throat to and through the nostrils, an ugly twang is the result; especially if the nostrils are narrowed and tense.

Sometimes a slight, or even a decided, prelusive m is heard before b, initial, after a pause; as, 'm-But, ah! m-beware! m-beware!' It is, of course, a speech deformity, to be scrupulously avoided.

M is a continuous labionasal consonant; and is a liquid,—like n, ng, and l,—because it flows smoothly from preceding and into following consonants and vowels.

The vocule of the liquids, as already remarked, is usually suppressed, or, rather, omitted entirely,—the syllable vanishing while the organs are still in the subtonic adjustment.

Obstruction at Lip and Teeth.

F is a continuous labiodental fricative surd; the breath being forced between the upper front teeth and between the ends of those teeth and the closely pressed lower lip. The same sound may be produced between the lips alone, tense and near together; or between the lower front teeth and the tense upper lip.

F connects with a vowel or a liquid, before or after, with an abruptness similar to that of p, but not so decided; since the occlusion is only partial, as in all the fricatives. The vocule is enforced, when f is final to the emphatic word preceding a pause.

V is the subtonic cognate of f. The lip is not so tense, the contact of lip and teeth is slight, and the vibration of the lip is felt. The element is a buzzing sound, with a considerable degree of aspiration, owing to the friction of the breath at the place of obstruction. In strong emphasis, the vocule of v is distinctly heard, when the element is final before a pause.

Obstruction Between Tongue and Teeth.

Th aspirate, as in thin, is a continuous lingua-dental fricative surd. It is rightly made by pressing closely the tense tongue-tip against the inner surface of the upper front teeth, and forcing the breath between the teeth and between the point of the tongue and the teeth. Sometimes it is produced by inserting the slightly tense tongue-tip between the ends of the upper and lower front teeth; but this mode of adjustment is uncouth and unnecessary. In the absence of upper front teeth, this element may be perfectly made, by adjusting the tongue-tip to the inner surface of the upper front gum. The principle of vocule re-enforcement is the same as in the case of f and v.

Th sonant, as in thou, is the subtonic cognate of th aspirate. The tension and pressure of the tongue are less than for the atonic. Like v, the vocal buzz of this element is considerably aspirated, on account of the extreme friction at the place of obstruction. The vibration of the tongue is slightly felt.

Obstruction Between the Tongue and the Front Hard Palate.

T is formed by occlusion, implosion, and explosion, through the action of the tense tip and blade edge of the tongue at the inner ridge of the upper gum. It is in the same class of surd mutes as p, and affects contiguous sounds in the same way.

T often follows p or k in the same syllable, as in act, apt, hoped, expect. Here p and k are heard only as a check of the vowel and the mute hold. In this case, the vocule of the t must be heard, to secure clear enunciation.

D is the cognate sonant of t, bearing the same relation to that element as b bears to p. Much practice is necessary, to give resonance and quantity to the murmur; and it cannot

be prolonged so much as b, since the storage cavity of the mouth is considerably diminished. In the isolated practice of d, the vocule should result from suddenly dropping the tongue-tip, and so releasing the compressed air in the mouth: there should be no least tinge of vocal resonance in the vocule. During the murmur, the vibration of the tongue-tip and the front hard palate is plainly felt.

In gd, bd, dz, and similar final subtonic successions, as in begged, orbed, glides, etc.,—the murmur, only, of the first subtonic is heard; and it should be heard. The suppression of the vocule is essential to the monosyllabic impression, in such cases.

A prelusive n is sometimes heard before d and th sonant, initial, after a pause; as, 'n-This is to do; n-do it!'—a fault to be carefully avoided.

N is the nasal cognate of t and d, as m is of p and b, and is one of the liquids. The front edge of the tongue has the same adjustment as for t and d, but without tension or special pressure, except in strongly energetic enunciation. The voice should vibrate in the mouth, as well as in the pharynx and nose, and the vibration of the tongue and nostrils should be felt,—that of the tongue slightly. The nostrils should not be pinched or stiffened.

S has its point of contact at or near the t position. The front edge of the tongue, on either side of the median line, is pressed more or less firmly against the inner rim of the upper gum, leaving a narrow channel between the tip of the tongue and the palate, through which the breath is forced with a hiss. S is a continuous surd fricative.

Z is the sonant cognate of s. The tongue is a little more tense, and the pressure against the palate a little firmer than for s. The tongue vibration is distinctly felt. Care should be taken to develop vocality in the buzzing sound of the element; as, with many speakers, it is liable to be too much aspi-

rated, and so to degenerate into the hiss of its cognate, s. When final, z vanishes into s.

R, initial, is properly made by a trill, or slap, of the lateral borders of the tongue-tip against the rim of the upper gum. Clearness and beauty of utterance demand the cultivation of this so-called hard form of r, initial, at least in public address. In practice for development and discipline, it should frequently be prolonged in a roll; but in the current of speech, should be limited to one or two vibrations.

> 'Don't, like a lecturer or dramatic star,
> Try overhard to roll the British R,'

unless you have courage to offend the taste of American audiences.

The readiest way to secure the light, elastic action of the tongue necessary for this articulate, is the frequent and careful practice of words and syllables beginning with the combination, thr; since the tongue movement, in shifting from the th position to that of a following vowel, with r intervening, will, almost unavoidably, produce the hard, or trilled, r. The list below can be considerably extended.

Thrall, Thrace, three, thread, threat, thrum, thresh, threnody, threshold, thrill, thrive, through, thrice, throw, throne, throng, thrust, thrush.

Practice also words in which r is the articulation between two vowels, the first short; interposing the r by means of a quick, light lifting of the tongue-tip almost to the rim of the gum, so that a brief and just perceptible trill is made, and an instant dropping to the succeeding vowel position. The following list is only exemplary; it can be enlarged to hundreds of words.

Mirror, horror, terror, miracle, interest, error, temporary, direct, heroic, paroxysm, erroneous, perilous, variety, coura-

geous, apparently, terrible, lyric, morality, perennial, territory.

The so-called soft r—r after a long vowel, r before an articulate, and r final—is not an articulate, but a vowel,—already discussed, as the ẽr-glide. It is voice, modified by raising the blade of the tongue, without tension, toward the front arch of the upper gum. Properly produced, the element is but a glide; when final, a delicate vanish—a musical murmur, which goes far to repel the arraignment of English as a harsh, unmusical tongue.

Partly, perhaps principally, on account of its brief, faint, elusive character, it seems probable, however much to be regretted, that soft r will ere long be altogether lost as an element of spoken language. In southern England and in our own Southern, Middle, and Eastern states, it is habitually omitted, or nearly so, by the educated and the illiterate alike; and by the former the omission is regarded as a refinement! Why the 'Southern accent' should be called 'sweet', and why the New England pronunciation of 'Hahv'd', for Harvard, should be esteemed a sign of 'culchŭ', are insoluble mysteries to me. In Scotland the tongue-tip trill is used for both r initial and soft r. In our Western states the r that should be soft is often produced with the blade of the tongue more or less tense, and the sound is prolonged; it is obtrusive and uncouth,—and an articulate.

I quote from Alexander Melville Bell's valuable little tract, 'The Sounds of R':—

> This vowelized r is a vestige of the stronger element which was undoubtedly prominent in our speech at an earlier stage; and—rather than eliminate this vestige,—we should conserve it and strengthen it, for the sake of its energetic influence on our national speech. In fact, we find, even now, that r refuses to be entirely vowelized in the current of fervid oratory. The tongue unwitting-

> ly rises from its passive condition, to take a firmer grip on the elusive sound of r. Give, then, no countenance to the 'white nigger-speech' which would deprive us altogether of the valuable expressiveness of this element. The omission of the r sound . . . is, at best, a vulgarism.

Between two vowels, the first one long, the r has both its sounds:—the first vowel vanishes in the ẽr-glide, and the syllabic impulse of the succeeding vowel begins with the articulate r; as in glory, glo(ẽr)-ry; ear-ring, ea(ẽr)-ring; daring, dâ(ẽr)-ring.

Obstruction Between the Tongue and the Mid Hard Palate.

Sh is produced by forcing the breath between the blade surface of the tongue and the middle of the hard palate; the tongue being tense and pushed up and forward against the inner rim of the upper gum at either side, while the tip is dropped a little and retracted slightly from the gum; at the same time, the lips are drawn in at the corners, and tensely arched and projected. Sh is a continuous fricative surd sibilant.

Zh—z, as in azure,—has the same adjustment and action as sh, but the obstruction is less close, and the tension of the tongue and lips is slight; the breath is voiced, and the breath pressure is less than for the atonic cognate. It is a continuous fricative sonant.

Ch is a diphthongal articulate. It is usually analyzed as t + sh; but the first obstructive point is a little farther back than that of t, and the upper surface of the tip of the tongue is more engaged. The first position is held, and the breath compressed; as the tongue slides quickly back through the sh position to the y position, the breath escapes, with increased pressure; and the sound is finished, when final, with

a y breath puff, as the tongue is dropped; or, when initial, by joining explosively with the ensuing vowel.

J, or soft g, is the sonant cognate of ch. It begins with a brief subtonic murmur, resembling d,—as the first position of ch resembles t,—the tongue slides quickly back through zh, stops an instant at the y station, where the breath is checked, and the sound is finished by dropping the tongue with an aspirated y vocule. When initial to a vowel, the zh is sometimes a mere glide between the initial stopped murmur and the radical of the vowel; but when quantity and force are desirable, it becomes prominent.

L is a continuous linguo-palatal fricative sonant. The tip of the tongue is placed as for t, d, or n, but the sides are left free, for the passage of vocalized breath. L is one of the liquids.

Y articulate is closely akin to the vowels, ē, ĭ, ēr. Beginning with a slight and very brief sound of ē or ĭ, the tongue is raised and made tense until it becomes obstructive, then drops into position for the succeeding vowel. The place of obstruction shifts forward or back, according to the place of constriction for the tonic following. Compare ye, yea, yes, you, yoke, young, yaw, yard, yak.

Obstruction Between the Mid Tongue and the Soft Palate.

K is the guttural surd mute, its mechanism classing it with p and t. Its ordinary place of obstruction is against the soft palate; but shifts forward to the hard palate, when k directly precedes a front vowel, especially ē and ĭ. The mid tongue is humped, tense, and pressed close against the roof of the mouth. Note the shifting of the point of contact, as you pronounce in order, key, kin, Kate, cat, coo, coal, call, car.

G hard is the sonant cognate of k, and is similar in vocal character and mechanism to b and d.

Vigorous practice in the effort to strengthen and prolong the subtonic murmur of g hard is one of the best means of acquiring energy and activity in the soft palate and tongue and expansion of the fauces and pharynx. This sound cannot receive so much quantity as b or d; but the effort to give it quantity and resonance will be remunerative.

In endeavoring to energize the utterance, you will of course be careful to avoid the murmur of the nasal, ng, as a prefix to g hard or k; as, 'ng-Go, vile ng-coward!'

Ng is the nasal sonant cognate of k and g hard, as n is of t and d, and m is of p and b. It is always a syllabic final, never an initial,—except as a serious fault, as noted in the short paragraph above. In staccato utterance, it becomes an abrupt, through nasal check by the soft palate, while the tongue retains the g-hard position. In longer, finger, anger, etc., ng is thus checked, and the radical of the ensuing vowel opens explosively from the g-hard position.

H is the chameleon consonant, deriving its oral place of obstruction from the following vowel. It is really a momentary abrupt aspirate glide, made by a rush of breath, as the tongue approaches the palate, from a more open to a closer adjustment, for the molding of the following vowel. There is more or less breath rustle through the entire length of the oral passage.

When h is initial, before the action begins, the glottis and the oral chamber are more open than the vowel will require them to be: in the act of approach, the glottis is tense as for voice, and at the same moment the mouth is adjusted for the vowel, which the breath rustle of the h precedes. When final h is made audible, this process is reversed.

In the pronunciation of he, him, his, her, unemphatic and following an accented syllable, the pronoun is properly made enclitic to the preceding word, and the h is elided, or so softened as to be nearly obliterated. To insist upon its distinct

utterance in such a case, gives false prominence to an unemphatic word, and is mechanical, ungraceful, and pedantic.

In when, which, etc., as distinguished from wen, witch, etc., a brief h precedes a momentary o͝o before the w; as a slight and evanescent y-glide is interpolated between h and o͞o, in human, humid, etc. A different view of these two initial articulates is presented by Alexander Melville Bell, who classes them as the atonic, or voiceless, cognates of w and y.

The Nasal Sonants, Preceding the Surd Mutes.

In camp, lump, imp, etc.; sent, tent, don't, etc.; ink, crank, sunk, etc.,—the nasal articulate is but a momentary glide from the vowel position to the position of the nasal element; when the sound is instantly checked, by complete closure at the place of obstruction and at the nasal exit. The articulative action is sharp and forcible, and the impression of mp, nt, ngk, is made, even without the vocule; which is, however, commonly added. In jumped, etc., there is heard the first part of p and the finish of t, even without special effort to enforce the p sound.

It is very difficult to make a clear difference between innocence and innocents, sense and cents. Between n and the following sibilant, in the former word of each pair, it is difficult to avoid a semblance of the t stop and opening.

Consonant Glides.

In the transition from articulate to vowel and from vowel to articulate, there is, unavoidably, a more or less perceptible glide, which it is well to note as a matter of fact, but in practice may be left out of the question. But when adjoining vowels belong to or form separate syllables, a smooth, distinct, and satisfactory enunciation requires nice attention to the articulating glides.

Vowel successions in word or phrase,—as in mosaic, hiatus, Israel, aorta, aerial, aviator, aeronaut, co-ordinate, coequal, idea, create, Iowa, Ohio, Pompeii, dual, ruin, re-enforce, zoology; high-and low; flow-on, flow-ever; O-answer me; how-infinite in faculties; Oh,-I could drink the cup, etc., —are smoothly implicated, and still made syllabically clear, by the deft interpolation of the w-glide or the y-glide, according to whether the former of the two vowels points its vanish toward o͞o or ē. Great care must be taken not to make the obstruction so close that the glide becomes a distinct articulate, initial to the latter vowel.

In such successions as law of, idea of, sofa and piano, Iowa and Nebraska, a hiatus cannot be escaped, consistently with correct pronunciation and distinct syllabication. By some speakers, a distinct sound of r is thrust between the vowels; or, rather, the former vowel is changed to, or runs into, the ẽr-glide,—so that the phrases become, lawẽr-of, ideẽr-of, sofẽr-and piano, Iowẽr-and Nebraska. The hiatus is greatly preferable to such cockneyfied speech, but should be made as little noticeable as possible.

VOCAL GYMNASTICS.

To gain and keep a well-rounded, flexible, ready, and tireless voice; an ear that forehears, notes, recognizes, and criticizes; lips and tongue that are elastic, prompt, and accurate in their myriad actions and adjustments; a breath control that insures instant response to every dynamic demand of thought and feeling,—daily practice is imperative.

How Long at a Time Should the Beginner Practice?

While your voice is still unformed and your ear uncertain, at least an hour daily should be devoted to careful, observant practice; and two hours are better than one. Fifteen or twenty minutes at a time, at intervals through the day, is better than an unbroken task of sixty minutes. Work and rest help each other. If voice, organs, and interest keep their freshness, the more practice, the speedier the improvement. You may well practice the livelong day, so long as you feel that you are doing well and getting good.

Does the Expert Need to Practice?

After you have acquired a good voice and learned measurably how to use it, do not fondly presume that you have a fixed possession, without further care. Regard it rather as a precious accumulation, as a talent that you have improved and increased with much labor and care; and be encouraged to go on, until it grows near to your ideal of vocal perfection. That means that you decide to pay the price of lifelong daily practice; for your ideal will rise, and keep rising, higher always than your attainment.

But it costs less to keep and improve than to acquire, and fifteen to twenty minutes daily will serve, if that is all the time you can spare. Nobody is so busy that he cannot spare that much time; indeed, the busiest people, as I have found them, always have time to do a little more, if it is worth while.

Find Out Your Weak Points.

Study minutely your voice and speech, making an inventory of good points and bad points. Is the pitch habitually too high? too low? Is the tone harsh? shrill? breathy? nasal? raucous? hollow? heavy? thin? Is the enunciation indistinct? slipshod? overprecise? mouthing? mincing? drawling? too staccato? Is the pronunciation good? bad? indifferent? pedantic? Is the melody monotonous? meaningless? capricious? formal? do you 'elocutionize?' Does your voice carry?—that is, does it carry words and syllables as far as the voice itself goes?

Work to keep and improve the good, to eliminate the wrong, to strengthen the weak, to supply the wanting.

All the exercises in the following pages of Vocal Gymnastics are salutary and necessary for every learner; but each learner should study his own especial needs, or his greatest need or needs for the time being, and practice mainly the exercises that best fulfill them.

A universal code, or scheme, of daily practice should cover the cardinal points and principles:—Breath control; projection of tone; the modes of utterance, effusion, expulsion, and explosion; vowel shaping; articulate nimbleness, precision, and energy; syllabication; time, force, pitch, and quality. Interspersed or supplementary practice in reading or reciting short didactic, forensic, dramatic, and poetic passages should be added.

For convenient reference, the elementary sounds are tabulated below, grouped as Tonics, Subtonics, and Aspirates. The Tonics are given in the order of the Murdoch Table.

THE ELEMENTARY SOUNDS.

The Tonic Group.

A-le	E-ve	O-ld	U-se
A-rm	E-nd	O-dd, O-ff, O-n	U-p
A-ll	I-sle	OO-ze	OI-l
A-t	I-n	h-OO-k	OU-r

The Subtonic Group.

B-aBe	L-u-LL	o-R*	Z-one
D-i-D	M-ai-M	V-i-V-id	a-Z-ure
G-a-G	N-u-n	W-oe	TH-en
J-u-dGe	R-isk	Y-et	si-NG

*A Tonic, or, rather a sonant Glide; included in this group that it may be practiced as it usually occurs,—as the vanish of the preceding Tonic.

The Aspirate Group.

P-i-Pe	F-i-Fe	TH-in	WH-en
T-en-T	C-ea-Se	SH-un	HU-man
C-a-Ke	H-e	CH-ur-CH	

A Scheme of Daily Practice.

We cannot always dispose of our time according to our wish or a set plan; but, if you aspire to artistic command of your voice, it should undergo daily systematic practice. No day should pass without at least an hour's faithful work.

Reading aloud, varied in mood and done for improvement, is always in order. A minute or two of shouting examples, 'as loud as you can bawl,' without shrillness, or hoarseness, or throat irritation, is a magnificent voice-builder; but should

invariably be led up to with lighter practice, on the same principle as the 'warming up' of a horse for a race.

The scheme of simple gymnastics given below contains too many for any one day's undertaking, but they are all good, most of them precious. Some of them ought to be used every day, and all of them in the course of every three or four days.

1.

Take a moderately full breath; after a brief retention, whisper hŭ effusively, as long as you can sustain it smoothly. Keep the pitch level (singing note) till very near the close, then let the sound vanish downward. Keep the diaphragm firm, but not by strenuous effort: simply do not relax until the very end of the expiration.

2.

Vocalize one of the narrow vowels effusively. Begin with light but clear radical attack; prolong on a level pitch, in a slender, smooth vocality, until the breath is nearly expended, then let it vanish in a slow falling movement.

3.

Click off the tonics, by stroke of the glottis, with a barely perceptible expenditure of unvocalized breath. An invaluable exercise. It can be practiced almost anywhere, at any time. (See 'For the Stroke of the Glottis', p. 50.)

4.

Practice the equable concrete, with voice, on the tonics, at different pitch levels, each impulse abrupt, clear, and brief. (See 'The Stroke, with Voice', p. 51.)

5.

Practice the equable concrete with a rising progression of radical pitch. With a falling progression. (See d, e, f, p. 52.)

6.

Practice the tonics, with emphatic rising inflections:—

a. Explosive opening, with slow vanish;
b. Explosive opening, with rapid vanish;
c. A slow expulsive rise, from slight direct attack, ending bluntly;
d. A slow expulsive rise, from slight direct attack, ending abruptly.

Practice falling inflections, with corresponding variations of force and time.

7.

Hold b, d, or g hard firmly, with the murmur as strongly resonant as possible; then break explosively into each tonic successively. Weld subtonic and tonic together without hiatus; make the tonic explosion instant and brief. The breath current should be arrested as the syllable vanishes.

8.

Prefix, affix, or prefix and affix, b, d, and g hard to each tonic, and make slow, strong, smooth expulsive slides, rising and falling, prolonging the subtonics, initial and final. The initial subtonic is on level pitch; the tonic begins the slide, which is completed on the final subtonic, when given.

9.

Practice the long tonics with wide falling-wave inflections, ∩. Begin each wave with a clear, light radical, swell gradually to full expulsion on the rise, and diminish smoothly to a vanish on the fall. As the pitch rises and the volume and force increase, expand the fauces and pharynx more and more.

10.

In groups of four, and again of eight, pronounce the tonics, each as a monotone effusive swell, attenuated smoothly as nearly to a vanish as possible without reaching it, and implicated with the succeeding impulse; the last tonic of each group ending, of course, with a complete but very gradual and delicate vanish. Employ the w- or the y-glide, when

necessary, to prevent hiatus. In making the swell, see that the waist expands, slightly, but with decision.

11.

Practice all the tonics with strong, abrupt, brief explosion and falling slides. Do not be violent at first, but increase abruptness, force, and loudness by degrees, as you acquire the knack of producing the audible result without irritation, hoarseness, or fatigue.

12.

Group the tonics in fours. Give the first three of each four as a series of long, smooth, mellow monotone swells, implicated; pause and inhale; then explode the fourth tonic, abruptly, clearly, briskly, and briefly. In the transition from the effusive-expulsive mode to the explosive, you will almost inevitably waste breath on the exploded tonic. Seek the maximum vocal clearness with the smallest possible amount of breath. Check the breath current the instant the syllable is struck. Hold the back of the hand close to the lips—within an inch—as a test: in the loudest or the faintest explosion, if the tone is free of breathiness, the breath impulse does not reach the hand.

As you advance farther in the book, you will constantly enlarge your repertory of exercises with details of syllabication, pronunciation, time, stress, general force, quality, and melody.

EXERCISES UPON VOWEL AND ARTICULATE COMBINATIONS.

I.

Intensified Mute Hold and Explosion of P, T, and K.

Practice the following table of words,—

a. Holding the articulate adjustment firmly;

b. Compressing the breath powerfully behind the obstruction;

c. Releasing the breath instantly and completely.

Break with clear, sharp, but not boisterous, vocality into the tonic, without waste of breath and with the least possible hiatus. Make the quantity of the vowel as short as possible, cutting it off by forcible closure of the station of the final articulate; hold the contact, and compress the breath; release suddenly and completely, with whisper explosion (breath puff, vocule), which should comprise the compacted breath in the mouth and pharynx, only. There will be, of course, a wide hiatus—the mute hold—between the vowel and the final vocule.

Peep, pipe, pope, pop, poke, pike, Puck, pat, pit, put, tight, tap, pack, pick, cap, tip, top, tick, tack, tot, talk, tuck, toot, cake, kick, cook, coot, cat, kit, took, cup, coop, cope, coat, cape, Kate, cut, cot, kip, take.

This exaggerated execution is intended to help you recognize and energize the articulative organic action and its effect on the tonic.

Frequent practice should also be given to the above and similar words, with light, but decided, articulative action and short quantity; and then with degrees between the exaggerated gymnastic form prescribed above, and the light, sparkling staccato of animated conversation, with,—

a. The vocule at the close of the syllable quite forcible, but voiceless;
b. The vocule just perceptible;
c. The vowel simply checked, and the articulate station remaining closed.

II.

The Mute Hold, in the Reduplication of P, T, and K.

Practice the following phrases and words, checking the former tonic, at the place of the reduplication, sharply and

forcibly; hold the mute position long enough to finish the former word or syllable with the vocule; then break explosively into the radical of the succeeding tonic. One articulative contact serves for both final and initial articulate; the former being a check and mute hold, and the latter an explosive break. Where the reduplication occurs within a word, the mute hold is usually only momentary; and the check or the explosive opening is the more forcible, according as the former or the latter syllable concerned, has the accent, or the stronger accent. (See the discussion of p, initial and final, pp. 69, 70.)

Hot temper, black cat, dark catalogue, upper, appear, cottage, attend, a thick coating, leap promptly, eight texts, accuse, tobacco; up perpendicularly; it tempted him; black Care rides behind; to be, or not to be.

Fret till your proud heart break!

He quickly stepped downstairs.

It's six feet to the bottom.

III.

Subtonic Reduplication.

In the following reduplications, the first tonic vanishes into the murmur of the subtonic, and, before the check is broken, a new syllabic impulse is started on the subtonic murmur, and the organs separate for the opening of the following tonic.

Midday, dread destiny, brave veterans, foreign nations, tongue-grooved, good judgment, big gains, Bab ballads, still lingering, come mingling down, huge giant, fond dotage.

IV.

Subtonic and Aspirate Cognate Sequence and Miscellaneous Examples.

Practice the following and similar sequences, making the subtonic or aspirate impression clear to the ear on the first element, without vocule or hiatus.

A hot day, loud tumult, leap bravely, obtain, antic dance, at dawn, complete guide, railroad track, subtonics, jog contentedly, brave friends, next station, at best, hard times, fig trees, first division, catboat, east State street.

Drop pearls and gold and diamonds.

She was in great danger from the wind-tossed trees.

It is the first step that costs.

A thick cloud darkened the sun at midday.

With the statute-book doubled down in dog's-ears

The watch has at last ceased to tick.

The full-orbed moon.

Taxed to the utmost limit.

The expected development did not take place.

Can the Ethiopian change his skin, or the leopard his spots?

The roof was fretted gold.

This other gold-bound brow is like the first.

The old black cow kicked down the five-barred gate.

Emphasis; improvement; aptitude; active; arctic; obdurate; admire; ignore; abnegation; dignity; revenged; augmented; emblazoned; omnibus; suggest.

V.

The Sequence of Mute Aspirates.

The first part—the check—of the first aspirate, and the finish—the break—of the second, should be heard in the fol-

lowing examples, without the vocule of the first between. In other words, the first articulate is simply the check and the mute hold.

Active, get quiet, uptake, outpour, tiptop, arctic, ripe fruit, quick temper, aptitude, tiptoe, Greek tragedy, bright prospects, upcast, fictitious, dictator, fixed purpose, up-to-date, stop talking, market price, keep cool, pictorial, circuit court, chalk pit, Coptic characters.

VI.

The Sequence of Vowels and Subtonics; of Subtonics and Vowels.

To pronounce smoothly and connectedly, and yet distinctly, an icehouse, an ocean, an arrowhead, an enemy, etc., the vowel of the article should have the at, distinct, sound, without accent, and the syllable vanish rapidly on the subtonic n; then, without break or pause, the next syllabic impulse should begin on the following vowel.

In the case of a nice house, a notion, a narrow head, etc., give the article the sound of the neutral vowel, without accent and with rapid vanish; and, without pause, begin the next syllable with a firm, clear sound of n, which is to be smoothly welded to the following tonic.

The crude and vulgar pronunciation of the unemphatic article, a, as ā, in such phrases, or any others, cannot be too strongly condemned.

It was, doubtless, through careless syllabication that a nadder came to be pronounced, and then to be written, an adder; a napron, an apron; a nauger, an auger; a norange, an orange; a numpire, an umpire. These perversions are now good usage and wrong is right!

An ocean; a notion. Oyster stew; oysters two. An ice-house; a nice house. The summer school; the summer's cool. Annexed field; a next field. An eyelid; a nigh lid. An ear trouble; a near trouble. A narrow head; an arrow-head. Five minutes to eight; five minutes to wait. Your two eyes, to watch the hours fleet idly by; you're too wise to watch the hours fleet idly by. It is a nipping and an eager air. There was a touch, too, of the feminine in him. The ocean in an inundation breaks in upon the land. The ocean, sobbing in long, tired swells, rocked him as if in an enormous cradle.

The Sound of It.

The Ladies' Aid ladies were talking about a conversation they had overheard, before the meeting, between a man and his wife.

'They must have been at the Zoo,' said Mrs. A.; 'because I heard her mention "a trained deer." '

'Goodness me!' laughed Mrs. B. 'What queer hearing you must have! They were talking about going away, and she said, "Find out about the train, dear." '

'Well, did anybody ever!' exclaimed Mrs. C. 'I am sure they were talking about musicians, for she said, "a trained ear," as distinctly as could be.'

The discussion began to warm up, and in the midst of it the lady herself appeared. They carried the case to her promptly, and asked for a settlement.

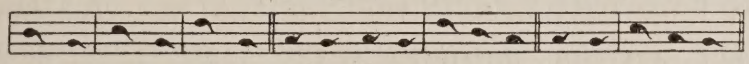
'Well, well, you do beat all!' she exclaimed, after hearing each one. 'I'd been out in the country overnight, and was asking my husband if it rained here last night.'

—*W. J. Lampton.*

VII.

Emphasis by Rising Skip on the Accent and Falling Skip from the Accent; Accent and Enclitics a Falling Sweep.

Practice the following and similar words, with light, sharp radical and short quantity on the accent, and with light force and natural quality throughout. Let the radical pitch of the accent, or principal accent, be a third, afterward a fourth or a fifth, and then, if possible, an octave, higher than the syllables immediately before and after. On the syllables preceding the accent, if any, use rising inflections; let the accent and the single syllable following form an emphatic falling skip, with falling inflections. If two or more syllables follow the accent, let them run trippingly downward in a graceful cadence, with falling slides.



tip-toe tip-toe tip-toe in-di-vid-u-al-i-ty op-por-tu-ni-ty

Sparkle, glittering, brilliantly, unutterable, impossible, perpendicularly, excellent, indomitable, immediately, inexplicable, victory, positively, attacking, peremptorily, effectively, tentatively, preposterously, gaiety, vindictively, daintily.

VIII.

Emphasis of the Rising Skip from the Accent, with Rising Inflections. Rising Sweep.

Give sharp, brief explosion to the accents of the following words. Rising inflections on all the syllables. Upward skip of third, of fourth, of fifth, and, if within reach, of octave, successively, from the radical of the accent to the radical

of the following syllable; ensuing syllables, if any, running briskly upward in keen interrogative.

Gaily, excellent, daintily, lightly, ducats, possible, yesterday, actively, uttermost, victories, effortless, dictionary.

IX.

Emphasis by Rising Skip on the Accent, with Rising Inflections. Rising Sweep.

Let the accent, or the principal accent, of the following words have its radical a third, then a fourth, a fifth,—then, if practicable, an octave,—higher than the preceding unaccented syllable. Rising inflections on all the syllables. If one or more unaccented syllables follow the principal accent, let them run on upward interrogatively. So delivered, each word is a rising sweep.

Attack, activity, antipathetically, impertinently, unutterable, victoriously, attacking, particularly, intensity, vindictively, incomparably, perceptible.

X.

Emphasis by Falling Skip on the Accent, with Rising Inflections. The Rising-Wave Sweep.

Repeat the above and similarly accented words, striking the radical of the accent a third,—then a fourth, and then a fifth,—below the radical pitch of the preceding syllable. The syllables following the accent, if any, are to continue smoothly and consecutively upward. Rising inflections on all the syllables. The word, as a whole, has the melodic contour of the rising wave, ∨, ∪,—the falling skip being the falling constituent of the wave.

XI.

Rising-Sweep Exercises.

Practice the following words and phrases with brisk staccato touch, quick movement, and an anticipative rising melody, ⁄.

Suddenly,— All in an instant,— If you do,— Just then,— What did you say? Well, I'm waiting! He rose, and shouted,— Again,— At that moment,— Nothing more happened, till— He sprang forward, and— Are you ever coming? Was ever woman in this humor wooed?

XII.

'The Echo of Sound to Sense': Onomatopoeia.

Practice the following words, phrases, and quotations, trying to embody the inherent idea and suggestion of word or collocation, by pitch, volume, tone-color, syllabic form, and quantity. Make pictures. In somber and sinister words, study the effect of the subtonic murmur.

Glowing, freezing, gasping, choking, jolly, saucily, urging, awful, hate, break, smash, frizzled, bright, tug, squeak, clang, snap, ghoulish, boom! fizz! humming, spiteful, wonderful, fearful, filmy, dreadful, fretfully, dismal, squeeze, disgust, gloom, up! crush, moaning, dazzling, strained, yell, dash, oozing, angelic, pop! bang! trippingly, beautiful, bounteous, piteous, sting, pushing, nevermore, delicate, doomed, cut, grip, peevish, elegant, whining, monstrous, moonshine, peekaboo! crabbéd, grandeur, hearty, knells, splendor, tenderness, glorious; big, burly; light as a feather; hard as flint; as soft as snow; the whole livelong day; down, down, down; clip it quick! biting, bumblebee, stab, horrible, clangor, terrible, dumb, clutched, giggled, miserable, faintly, tiny, huge,

ghastly, big, jocund, daintily, dreary; well, well, well! agony; away, 'way off! magnificent; little, scrawny; heavy as lead; wide as the sea; quick as lightning; just an instant; higher, higher, higher; now for a rest! like a chime of bells.

Blazing on all its ample folds.

She speaks poniards, and every word stabs!

Alone, alone, all, all alone,
Alone on a wide, wide sea!

The splendor falls on castle walls,
And snowy summits old in story.

Boundless, endless, and sublime!

To-morrow and to-morrow and to-morrow
Creeps in this petty pace from day to day
To the last syllable of recorded time.

Brown Exercise rejoiced to hear,
And Sport leaped up and seized his beechen spear.

Roll on, thou deep and dark blue ocean, roll!

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun, thy everlasting light?

With the short, sharp rejoinder of his navy six.

The moan of doves in immemorial elms,
And murmuring of innumerable bees.

The broad ambrosial aisles of lofty lime
Made noise of bees and breeze from end to end.

'Neath our feet broke the brittle bright stubble like chaff.

The panels of whitewood, that cuts like cheese,
But lasts like iron for things like these.

—ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

All in an instant, a fierce eye of fire shot out from behind the cape, and sent a long, brilliant pathway quivering athwart the dusky water. The coughing sound grew louder and louder, the glaring eye grew larger and larger, glared wilder and still wilder. A huge shape developed itself out of the gloom, and from its tall duplicate horns dense volumes of smoke, starred and spangled with sparks, poured out and went tumbling away into the farther darkness.

Under the walls
Where swells and falls
The bay's deep breast at intervals,
At peace I lie,
Blown softly by,
A cloud upon this liquid sky.

Hear the mellow wedding bells!
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!—
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,—
Of the bells, bells, bells, bells,
Bells, bells, bells,—
To the rhyming and the chiming of the bells!

—*Poe—The Bells.*

THE VICE OF DISARTICULATION.

Thus far our vocal gymnastics have afforded the discipline which gives such precision and energy of organic action as results in the clear and satisfactory presentation of syllable and word values. Many of the exercises even exaggerated the conditions involved. We are seeking distinctness, however, not for its own sake, not as an end in itself, but for the sake of the message and the audience. Even in the enunciation of the text, we 'must acquire and beget a temperance that shall give it smoothness.' Words and syllables should be pronounced so as to be recognizable without effort on the part of the listener, but should not be pronounced 'with the utmost distinctness', except in the case of especially emphatic words. Excepting these, the words of a group should, in general, be articulated, or jointed, like the syllables of such a word as indivisibility.

In such frequent and familiar phrases as, at all, it is, it isn't, don't you, did you, etc., the collocation is practically a word, with a single accent, and should be so spoken. The inner terminal and initial articulates should closely joint the syllables together, and nicety of syllabic boundary is a vice, not a virtue.

Of late years, an almost religious solicitude to keep the words of such phrases from running together is a characteristic of the speech of many of the disciples of 'culture'; exhibited especially by young women who have dwelt under the influence of the departments of English and 'expression' in high schools and in colleges for girls. The usage is utterly at war with natural and artistic utterance and with the genius of the English tongue. It falsifies the end and aim of speech, by thrusting into prominence the word units,—properly constituents of a larger whole,—so that each unit claims distinct attention on its own account; while the aggregate

unit—the phrase unit—the item of real and only importance, loses its identity, because it is presented disorganized and piecemeal, instead of as an organic whole. The phrase is not neatly and deftly articulated as a living entity, but disarticulated into fragments of a carcass.

The phrases, don't you, won't you, did you, can't you, should you, would you, could you, etc., when spoken colloquially, become, and properly, dōn′chŭ, wōn′chŭ, dĭ′jŭ, etc., or, dōn′choo͝, wōn′choo͝, dĭ′joo͝, etc. There should not be the smallest hiatus between the words, such as the fad of the day dictates,—dōn't ē-o͞o, wōn't ē-o͞o, dĭd ē-o͞o, ăt′ a̤ll′, etc. Even in more formal public utterance, these and similar phrases should be spoken with easy, graceful smoothness, rather than with studied and affected preciseness.

At all should be spoken as a word of two syllables, accented on the second; and the t should be regarded, not as the final consonant of the word at, but as the middle consonant, jointing the two words into one.

The point here insisted upon is well illustrated by the long established usage in the case of the phrase, it is. Sometimes it is abbreviated, it's, as often, perhaps oftener, 'tis. In the latter form, *it* no longer exists as an uttered syllable, and, in order to identify the phrase, its remainder, t, has become, of necessity, initial to the word *is*; but *'tis* passes current for *it is* as readily and as legitimately as does *it's*. When *it is*, full form, is strongly emphatic, with *is* the seat of emphasis, the natural and proper tendency is to lengthen and strengthen the mute hold of t and to intensify the explosive opening of the following vowel,—so that the phrase sounds exactly as if spelled it-tiz′. In Hamlet's reply to his mother,—

> Seems, madam! nay, it is; I know not seems,—

the emphatic 'it is' should be thus closely welded. 'At all' presents a case precisely similar, and, when emphatic, should be pronounced at-tall′.

EXERCISES IN PRONUNCIATION.

Every reader and speaker who wishes to form and retain the habit of clear, crisp syllabication and to acquire a mastery of the expressive utterance of words,—the key to which lies in the words themselves, in their elementary composition,—should frequently and forcibly spell phonetically, and pronounce, from the following or like lists of words. At least ten minutes a day, 'rain or shine,' should be devoted to this work. All varieties of inflection, pitch, stress, loudness, quantity, and quality, should be practiced. There should be at least a few minutes of loud practice daily.

No student, teacher, preacher, reader, or speaker ever gets beyond the need of regular gymnastics of this sort.

Initial and Middle Articulates and Articulate Combinations.

1.

Wade, wane, wail, waste, ware, wart, warm, ward, wax, weeds, ween, weal, want, went, west, weld, wide, wire, wine, wise, wight, wish, win, wind, will, woe, worn, wont, water, woo, wood, wound; ruinous, fruition, Croatia, dower, poet, Iowa, redowa, drawing, rewarded, renewing, coeval, flowing, flowers, lower, slower, go on, law of kindness.

2.

Whale, what, wheeze, wheel, wheat, when, whence, whet, white, while, whine, whit, which, whist, whilst, whip, awhirl, whim, awhile, awheel.

3.

Pave, pains, page, park, part, pawl, pause, pack, pat, pique, pick, pit, pigs, pigeon, pour, poke, poor, put, pound, pose; plays, plat, plait, plane, plans, plausible, pleasant, pleasing, plenary, plenty, pleasures, plies, plod, plumes, plow; pray, prawn, prank, preen, princess, primrose, price, pride, prime,

prizes, prone, prose, prod, proof, prove, prunes, prisms, proud, prowl, precise, protect, preference; upper, stepping, appear, opportune, flippant, disappoint, compel, impress, composure, depletion, displeasure.

4.

Bad, band, bale, bane, ball, balk, bard, bees, beams, buy, bind, build, bold, boat, boasts, bond, bonny, bought, booby, beauty, booty, boys, bound; bleed, blend, bliss, blaze, blow, blood, blew, blind, bless, blunt; brave, brawl, brand, broad, breeze, breast, bread, brag, brilliant, bronze, bruise; rubber, Robert, dabber, number, slumber, filbert, Albert, robust, embolden, rebellion, stability, arbitrament, obey, obedience, embody.

5.

Mime, maim, main, mace, make, mazes, mark, Mars, march, mat, mast, mean, meet, minds, miles, met, mere, mist, mill, moan, mourn, mock, more, moor, mood, moon, muse, must, muck, mound, memorial, mimetic; amity, demur, demon, utmost, pigment, admirable, submit, summon, acme, reminder, immense, immemorial, immortal, immortality, admonish.

6.

Famous, farms, fall, fawn, fiend, feast, felt, fend, fetter, fat, fact, facts, firs, fine, fight, fin, fizz, fists, foam, forge, foray, first, fix, fox, fog, forest, form, fool, foot, fume, feud, furious, fun, foist, fount, found, foul, food, facetious; flail, flames, flaunt, flaw, flat, flax, flags, flee, flit, flay, fleer, phlegm, flight, flies, flick, flora, flew, flume; fray, frames, frail, freight, franc, freeze, freak, friend, frenzy, fright, frill, frore, fro, fruit, froufrou, frown; differ, defer, confine, beautiful, infinite, suffrage, pilfer, comfit, emphasis, crucifix, interference, defile, defect, diffuse, refer, confess, reflection, refusal.

7.

Vague, vain, various, variety, vaunt, vat, vent, vogue, voracious, volley, vigor, voyage, vociferous; driver, driven,

corvette, divine, ravine, raven, revoke, reverence, deceiver, convene, severe, sever, converge, vehement, vehicle, inversion, involuntary, intervention, intervene, fervently, velvet, revival.

8.

Thane, thaw, thank, think, things, thin, thole; three, Thrace, Thrale, thrall, threat, threads, threnody, thrive, thrice, thrill, throne, throve, throb, thrust, thrums; something, nothing, healthy, enthusiasm, enthralling.

9.

They, that, those, thy, thine, this, those, though, thou, thus; bother, other, breathing, soothing, northerly, motherly, thitherward, hither, weather, heather.

10.

Take, tame, taste, tarn, tall, tat, tattoo, talk, tack, tax, teach, tearful, team, tear, tare, test, tell, tend, terror, tempest, text, texts, tight, times, tides, tick, till, tin, tone, toast, toque, tot, toss, tools, toot, took, tune, tun, tuck, tusk, tower, town; train, trade, trail, traitor, trawl, trash, tret, treat, tread, tries, trist, trow, troll, true, trust, trout; tactics, active, particle, cater, clatter, attempt, attain, Toronto, fitter, fittest, arctic, Baltic, promptitude, contend, protrude, fatigue, distress, artist.

11.

Daze, dames, dark, dart, darn, dawn, daughter, din, dear, deem, daunt, doit, doughty, domes, dozen; dray, drawl, drank, dreams, dread, drest, dry, drone, droll, drew, drowns, dribble; adder, fodder, madam, noddle, modest, coldest, rudest, redeem, addition, condemn, fidelity.

12.

Names, nail, knave, nard, gnaw, knees, kneel, net, neat, nest, nine, near, knit, nick, nose, knoll, nod, not, noon, news, knuckle, noise, now; unable, inner, tunable, inanity, obnoxious, Aetna, dyspnœa, ichneumon, thickness, ennoble,

enable, inanition, tenacious, donor, connection, venerate, tiny, deny, innumerable, nonentity.

13.

Save, sane, same, sake, safe, sard, salt, sauce, sat, sand, sap, seem, seek, seed, said, sent, sept, sect, sell, sight, sides, size, sit, seer, six, sift, soar, soul, soak, sod, sot, sobs, sodden, sodded, soft, songs, so, soon, soothe, sooth, soot, suit, sue, sup, sullen, soil, sound, seize, silver; scale, scath, scathe, skate, scar, scarce, scald, skip, scow, skipp'd, scone, sconce, skill; slave, slay, slaw, sleet, sleeves, sleek, slender, sled, sledge, slept, sliddery, slide, slime, slim, slip, slope, slow, slop, sloop; smart, small, smack, smatter, smoke, smirk, smooth, smith; snake, snack, snail, sneak, sneck; squash, squalor, squeamish, squirm, squire, squint; stay, stage, stale, stake, stark, stall, stop, steam, stick, still, stint, store, stove, storm, stoop, stuck; stray, streams, streak, strive, strip, strengths, strenuous, strong; swale, swallow, sweet, swan, swear, switch, sworn, swell; vices, deceit, fleeces, masses, devices, essences, research, insists, inspect, absent (adjective), absent (verb), accent (noun), accent (verb), restore.

14.

Zany, zest, zones, Zulu, Zanzibar, zeal, zealous, Xanthippe, Xanthus, Xerxes, zymotic, zouave; dozen, cousin, bazoo, blazes, roses, daisies, mazes, imposes, fuses, Missouri, blazon, dissolve, discern, resolute, enthusiast, position, disarm, causation, resort, dishonest, orison, horizon, dazzle.

15.

Raise, rain, rake, rate, raw, rat, rack, wreck, reek, rest, rear, risk, rip, robe, roar, roam, roast, rope, rob, root, road, rut, roistering, round, raged, ragged, resist; worry, mirror, unrest, terrify, peremptory, roaring, carryall, marriage, ferocious, atrocity, across, mirage, arrival, derive, merriment, corrode.

16.

Shames, chagrin, shilly-shally, shown, shun, Chicago, shawls, shoot, shove, shout, shapes, shard, shall, sheen, shone, shod, shoon, shock, shook, sugar, shut, shudder, schist; shrank, shriek, shriek'd, shrink, shrikes, shrive, shrill; caution, nuptial, partial, enshrine, dishevel, insure, tissue, ratio, ashamed, vanishing, action, remission, passion, tuition, revelation, revulsion, declension, option, gumption, ratiocination, delicious, audacious.

17.

Azure, vision, pleasure, leisure, measures, treasure, occasion, corrosion, régime, Parisian, negligee, gymnasium.

18.

Change, chain, charge, charg'd, charr'd, chart, chap, chat, cheese, chest, check, chess, chime, chine, child, chives, cheer, chill, chin, chink, chit, chick, chose, chore, choose, Charles; marches, churches, preaching, enchain, enchanter, mutual, don't you? didn't you? won't you? fortune, satchel, question, Manchester, treacherous, Manchuria.

19.

James, jade, jail, jars, jeer, jet, gelid, gems, jest, gist, gin, jowl, jury, George, jewel, June, joist, jejune, jolly; pageant, rigid, religion, injurious, midget, cabbages, villager, rejoicing, larger, hugest, congeal, enjoin, voyager, agitator, courageous, dangerous, vengeance, did you? would you? could you? should you? soldier, messenger, injure, injurious, educate.

20.

Laid, lane, lame, lace, lard, law, latter, least, lease, lean, linen, lime, leer, let, lit, lists, lick, lone, lost, lot, log, lose, loose, loon, lock, lucid, lume, loom, lure, luck, loud; folly, inly, rely, relaid, melancholy, holy, wholly, alluring, Islington, Arlington, brilliancy, ululation, dilate, relieve, element.

21.

Ye, yawn, yawl, yacht, yak, yarrow, yaw, yeast, yea, yet, yell, yellow, year, yeoman, yore, use, union, young; beyond, dominion, failure, Ohio, Iowa, diorama, society, triumph, biology, creation, inure, familiar, onomatopœia, Pompeian, seeing, trying, diurnal, reveille, bayonet.

22.

Cake, came, caves, cart, call, caught, can, caw, key, keen, kine, kin, card, kid, kit, cold, cone, con, cod, cot, cool, coop, cook, cure, curious, coy, coin, cow, cowl, coward; claymore, clay, claim, claw, clause, clatter, cleat, clear, clement, climb, clothes, close (adjective), close (verb), clod, cloud; crave, crate, crawl, Crete, creatures, crosier, cruise, cruel, crupper, crunch, cruller, crush, crust; quail, quack, queasy, queen, quest, queer, quick, quiz, quote, quoth, quoins, quite; bicker, token, bouquet, making, bookcase, asking, talker, blinking, occasion, decay, decoration, inquire, accuse, discuss, declare, because, equip.

23.

Gale, game, gain, gage, gave, gaze, garnish, garish, garbage, gall, garage, get, gag, geese, guilt, ghost, gone, god, gaud, goose, good, gewgaws; glaive, gland, glee, glides, glint, glitter, glow, gleam, glade, glimmer; grace, gray, grin, green, grist, grows, grown, gross, groan, groom, grum, grim, ground; dagger, biggin, groggy, wagon, vagary, weed-grown, aggressive, degrees, misgive, digression, engross, again, oleomargarine.

24.

Hail, haste, hate, haze, harm, heart, hall, halt, hawk, haughty, ha! hat, harness, hack, happy, heap, heat, heaven, heft, help, health, helm, height, hit, hide, higgle, hymn, homes, hope, hose, holy, wholly, holly, hoof, whose, hurrah! hoop, huge, hoist, hound, howl, how, Hindoo; haha! aha! vehement, behave, behest, vehicle, coherent, inhibition, dehiscent, behoove, dehorn, rehash, exhale, inhalation, Minnehaha.

Final Articulates and Articulate Combinations.

1.

Ape, deep, hope, droop, up, cup, stirrup, fillip, develop; alp, help, gulp, pulp; tramp, imp, hump, jump, pomp; harp, warp, usurp; asp, clasp, wasp, cusp, crisp; aptitude, caption, disruption, capture, flippant, dyspepsia, stepfather, upward, upmost, uptown, capsheaf, shoplifter, cupbearer, troopship, deep down, drop below.

2.

Stab, daub, glebe, glib, ebb, globe, robe, stub, rub, tube; bulb, alb; barb, orb, disturb, curb; obligation, obnoxious, submit, absolute, cobweb, curbstone, cob-crusher, ebbtide, fob chain, bubble, absorb beauty, cupboard, abject, cabman, abnegation, jobwork, dabchick, sublunary.

3.

Dame, fame, claim, deem, calm, gloom, doom, dome, roam, home, tomb, come, dumb, succumb, welcome, wisdom; realm, whelm, culm, elm, helm; storm, term, arm, harm, firm, warm; chasm, chrism, enthusiasm, abysm, prism; rhythm; impost, immovable, tomb-builder, combine, calmly, dimness, Pimlico, damson, come on! come in! come up! compel, amplify.

4.

Off, quaff, loaf, aloof, rough, laugh, trough, enough, tough; delf, self, golf, wolf, Randolph, shelf; scarf, wharf, surf, scurf, dwarf, turf; caftan, after, proffer, diphthong, Daphne, official, roughness, soften, often, craftiness, ophthalmia.

5.

Slave, knave, believe, grieve, derive, prove, cove, love, move, deprive, incentive, effective, conducive, restive, active, drive; delve, helve, twelve, involve, solve, resolve, revolve, dissolve; carve, curve, swerve, nerve; lovely, effectiveness, movement, brave men, delve down, deserve well, believe fervently, twelve villages.

6.

Oath, bath, scath, wrath, both, faith, flitteth, truth, doth, wroth, breath, prayeth, saith, tooth, teeth, goldsmith; health, stealth, filth, tilth, wealth; ninth, tenth, fifteenth, eleventh; twelfth; eighth; sixth, sixty-sixth; width, breadth; length, strength; pathfinder, truth-telling, faithfully, toothsome, birthday, trothplight, earthward, wrathful, strathspey, athletics, northward, ruthless, breathless.

7.

Breathe, wreathe, seethe, scathe, beneath, soothe, loathe, with, clothe; blithesome, loathsome, soothing.

8.

Fate, at, rate, meet, wrought, bought, fit, sight, right, fight, float, boat, jot, cot, foot, soot, suit, brute, doit, trout, out, doubt, flout; draught, eft, weft, laugh'd, sift, swift, soft, oft, daft; salt, basalt, malt, exalt, belt, smelt, welt, kilt, built, fault, exult, revolt; exempt, contempt, prompt, trump'd, cramp'd, jump'd; extent, fluent, wont, stint, taunt, flaunt, blunt, blent, flint; exert, blurt, wart, art, quirt, port; past, paste, vast, waste, wast, beast, best, toast, lost, thrust, dost, utmost, must; tell'st, dwell'st, coil'st, toil'st, drawl'st, revil'st, dispell'st, beguil'st; laugh'st, cough'st, scoff'st, doff'st; laugh'd'st, scoff'd'st, cough'd'st; begg'd'st; midst, dread'st, didst; robb'st, rob'st, ebb'st, orb'st; rob'd'st, robb'd'st, ebb'd'st, absorb'd'st, disturb'd'st; carv'st, swerv'st, deserv'st; serv'd'st, curv'd'st; seek'st, tak'st, look'st, break'st; look'd'st, fix'd'st; buckl'st, trickl'st, truckl'st; buckl'd'st, trickl'd'st, truckl'd'st; accus'd'st, boast'st, cast'st; revisit'st, commit'st; calm'st, dream'st, seem'st; canst; want'st, flaunt'st, daunt'st; worst, burst, first, accurs'd, dar'st, reversed; attempt, utmost, flatwise, statement, Mahatma, platform, catboat, curtly, completeness, completely, abruptness, act two, act three.

9.

Aid, crusade, fled, timid, awed, god, gaud, odd, bode, food, blood, loud, void, destroyed, enjoyed, beloved, crowd, stood, flood, bead, broad; ebb'd, jobb'd, mobb'd, glob'd, clubb'd; bragg'd, digg'd, flogg'd, begg'd, dragg'd; old, enameled, fold, thrilled, felled, field, bald, yield, bold, thrall'd, gull'd, reel'd, toil'd, trill'd; dream'd, calm'd, film'd, dom'd, gloom'd; end, friend, band, grand, fond, grind, blend, swooned, bound, round, astound; card, car'd, board, adored, weird, fear'd, gor'd, toward; prov'd, lov'd, sav'd, believ'd, griev'd; daz'd, blaz'd, pleas'd, mus'd, bruis'd, craz'd, nois'd, brows'd, hous'd, fus'd, caus'd; breath'd, sooth'd, scath'd; midday, midmost, admire, Sudbury, oddly, fondness, Gladstone, floodgate, prideful, addict, good deeds, cold delay, fond devotion, bold negation, proud disdain.

10.

Vain, fawn, queen, spin, flown, boon, tune, sun, coin, crown, sign; stiffen, often, soften; broken, kraken, beacon, reckon, Lincoln; woolen, sullen, fallen, swollen; modern, southern, postern, pattern, apron; parson, listen, person, Wilson, Johnson; cotton, button, fatten, beaten, wanton, Wilton, Washington, Haddington; open, ripen, weapon, happen; intention, mention, portion, action, solution; heaven, riven, woven, given, even; reason, season, prison, poison; occasion, vision, lesion, corrosion, delusion; inner, inclement, conducive, intrusive, indomitable, encounter, inquisitive, independent, vindicate, intention, pencil, tentative, rendition, contain, innocence, in no sense.

11.

Race, mass, disgrace, unless, fleece, bless, price, miss, nice, this, fullness, furnace, recluse, rejoice, voice, excess; fiefs, reefs, skiffs, roofs, beliefs; faults, vaults, waltz, volts, results; false, else, pulse; dunce, once, intense, lance, fence, innocence, presence, difference; wants, innocents, plants, intents,

presents (verb), presents (noun), tents; curse, corse, force, resource; bursts, masts, posts, ghosts; crafts, lifts, tufts, drifts; mistakes, estimates, plenteousness, pestiferous, imposture, twice saved, essentially, goodness supreme, inducement, abasement, distressful, Mississippi, price six cents, six sixty-sixths, transport, discus, discuss, wasps' nests.

12.

Blaze, cause, breeze, ease, rose, froze, bruise, sacrifice (verb), suffice; faces, raises, roses, causes, noise, noises, rouse, rouses; ebbs, glebes, ribs, robes, globes, robs; bulbs; orbs, herbs, absorbs, barbs, disturbs; odds, buds, floods, bodes, goods, fads; builds, fields, molds; friends, bends, winds (noun), winds (verb), wounds; birds, cards, fords, lords, retards; dogs, kegs, brags, rogues; songs, tongues, rings, bangs, belongs; seems, dreams, drums, flames; elms, helms, overwhelms; storms, deforms, farms, disarms, charms, terms; fans, gains, wins, tones; scorns, earns, barns, adjourns; leaves, braves, gloves, achieves, strives, moves, lives (verb), lives (noun), gyves; selves, delves, twelves, themselves; carves, wharves, nerves, reserves, swerves; casement, business, dismay, causeway, rose-color, breeze-borne, rosemary, wisdom, Naseby.

13.

Care, fear, dear, drear, dare, transfer, dearer, floor, flower, flour, nevermore, cure; slumber, timber, somber, amber; blunder, slender, flounder, binder, hinder; suffer, differ, coffer, dodger, Roger, villager, sledger; hunger, linger, anger, clangor; rigor, bigger, dagger, trigger, auger; danger, lounger, plunger; acre, flicker, lucre, maker; ruler, jailer, miller, sailor; hammer, calmer, rumor, farmer; gunner, mourner, mariner, learner, scorner; dipper, upper, copper, deeper, supper, cooper; artificer, nicer, purser, producer, saucer; flutter, motor, mutter, chatter-clatter; receiver, over, beaver, never; fairer, clearer, mutterer, flatterer, poorer; user, accuser, razor, poser;

crosier, premier, courtier; composure, treasure, future, failure; argue, dormouse, ornament, portion, fortune, Garfield, artist, artistic, arbiter, perfection, fearsome, dearly, clearness, dervish, persevere, surplus, urgent, gorgeous, surprise, everlasting, Harvard, colonel, sherbet, furnish, organ, endeavor, tarnish, tormentor.

R, when final, or immediately following a long vowel, or immediately preceding an articulate, is a vowel—the ẽr-glide; and it is theoretically inconsistent to place the above list of words in their present connection. In most phonetic schemes, however, the so-called soft r is classed among the articulates. I have inserted the list here, because the soft r is one of the most precious and beautiful sounds in our language, and in many quarters is either not enunciated at all or badly enunciated. Whether it be called vowel or articulate, the really important point is to cultivate a high appreciation of its value and to make it an especial characteristic of your own habit of speech.

14.

Rush, push, gash, splash, trash, finish, astonish, punish, crush; harsh, marsh; harsh-featured, cash sales, hush money, British soldiers, English speech, Bushman, ash chute, freshness, rashness, selfishness.

15.

Rouge, mirage, menage, espionage, massage, garage.

16.

Botch, coach, broach, batch, each, leach, pitch, such, couch, which; filch, milch, gulch, mulch; wrench, inch, pinch, bunch, crunch, branch, trench; parch, arch, church, porch, march; church-bell, arch traitor, pinchbeck, linchpin, parchment, search-warrant, watch night, witchcraft, pitchfork, impeachment, much changed, watchful, rich Chicago.

17.

Age, edge, wedge, lodge, huge, doge, college, village, acknowledge, voyage, allege; bilge, bulge, indulge; George, gorge,

forge, large; hinge, range, flange, revenge, plunge, sponge, orange; lodgment, judgment, hugeness, edgewise, barge load, Wedgewood, derangement, strangeness, acknowledgment.

18.

Ale, all, steel, fill, dole, doll, dull, foul, fool; dandle, candle, fondle, bundle, brindle; fiddle, riddle, saddle, cradle, coddle; bubble, trouble, stubble, dabble, babble, bauble, able; little, cattle, settle, bottle; metal, fatal, mortal; thistle, jostle, castle, throstle, whistle; dazzle, puzzle, frizzle; trickle, tackle, circle, particle; sparkle, darkle; sprinkle, uncle, ankle, rankle; dingle, mangle, bungle, tingle; almighty, realty, reality, fullness, fulsome, settlement, culture, drillmaster, collect, calling, illegal, alternate (verb), alternate (adjective), altercation, selfish, telltale, brilliant, tall oaks, tall lindens, tall elms.

19.

Pick, pique, dark, whisk, ask, picturesque, monarch, antic, antique; access, actor, dictator, conjecture, effective, victorious, lecture, picture, fiction, action, pictorial, accent (verb), accent (noun), accuse, arctic, dark cavern.

20.

Big, log, flog, egg, dig, burg; ignore, ignorant, quagmire, goggles, dogma, dogmatic, zigzag, braggart, bigness, exactly, pigpen, jaggéd, recognize, dragnet, clog-dancer, cogwheel, blackguard, stagnate.

21.

Song, clang, bring, tang, tongue, gong, wrong, sung, swing, singsong; brooding, deluding, bidding; evening, pining, opening, gaining, turning, joining, drowning; fancying, glorying, dying, seeing; trifling, stifling, baffling, ruffling; taking, seeking, joking, looking; fondling, ruling, failing, falling, swirling; naming, seeming, coming, fuming; hoping, leaping, stepping, supping; luring, daring, fearing, lowering; fitting, hating, pouting, footing, shouting, flouting; flowing, going,

following, doing, pursuing; fleeing, seeing, flying, enjoying; dozing, refusing, losing, amazing; embracing, enforcing, practicing, loosing, inducing, entrancing, rejoicing; beginning, sunning, winning, brightening; singing, winging, upbringing, ringing, swinging; piningly, nothingness, jangle, jingled, anguish, languor, anger, finger, dangling, clinging, clangor, singular, Islington.

Polysyllabic Practice.

1.

Accusatively, adequacy, applicability, acatalectic, accidentally, admirable, adventurers, abracadabra, abandonment, abnormality, abruptness, acrimoniously, advertisement, alliteratively, anthropological, animatedly, antipathetically, apportionments, arbitrarily, aeronautics, aristocratically, autobiographical, architecturally, acclimated, antidenominationalistically.

2.

Brobdingnagian, beautifully, belligerents, benignantly, bibliographical, bibliomaniacal, bacteriological, bituminization.

3.

Capableness, ceremoniously, circumstantiality, citizenesses, cuneiform, characterization, contemporarily, chronologically, characterlessness, civilization, conflagration, circuitously, capitalization, circumvolution.

4.

Desultorily, discontentedness, demoniacal, decasyllabic, demonstratively, detestation, didactically, disputatiousness, disinterestedness, deposited it, disadvantageous.

5.

Elocutionary, etymologically, esoterically, exaggeratedly, ecclesiastical, eleemosynary, educationally, encyclical, encyclopedia, extraordinarily, evangelization, equivocally, en-

tertainments, eccentrically, experimentation, explicable, extraterritoriality.

6.

Fatuity, figuratively, fantastically, fastidiousness, falteringly, fragmentarily, fashionableness, fossilization.

7.

Genealogical, gesticulatory, generally, generality, gubernatorial, grandiloquently, grotesqueness, gullibility, geologically, geometrical, graminivorous, gutturalize.

8.

Hallucinations, hypochondriacal, hieroglyphics, hippopotamus, habitable.

9.

Impalpability, indubitable, indestructibility, invulnerability, impracticableness, incomprehensibility, isoperimetrical, imperturbable, incompatibility, incommunicability, intensification, indisputable, inapplicability, inexplicable.

10.

Jocularity, joviality, justifications, jurisprudence.

11.

Kalamazoo, kaleidoscopic, kyriological.

12.

Lucubrations, laryngoscopical, literality, lugubriousness.

13.

Mississippians, magnanimously, meritoriously, melodramatically, meteorological, mysteriousness, mellifluousness, mystifications, mannerliness, musically, mixed statistics, metrically.

14.

Numerically, nugatorily, necromantically, nominative, numerously, naturalization, numismatologist.

15.

Obstinately, originality, opportunity, opinionativeness, occidentalists, orientalism, occasionally, onomatopoetically.

16.

Particularities, peripatetically, precipitately, picturesqueness, prestidigitation, perpendicularity, peremptorily, positivists, pulverulently, perfunctoriness, pedagogical, prosaically, preliminaries, parliamentarian, perspicacity.

17.

Quarrelsomeness, querulousness, qualitatively, quizzically.

18.

Restlessness, reminiscences, ratiocinations, ramifications, reprehensibleness, reverberatory, recognizable, respectability, reticulated, relaxation, revisit'st thus.

19.

Spectacularly, similarities, satisfactorily, sixteen sixty-sixths, sexagenarian, systematically, supposititiously, syllabification, supererogatory, slovenliness, spiritualization.

20.

Totteringly, truly rural, tintinnabulations, tentatively, technicalities, tumultuousness, trivialities, temporarily, tergiversation, telegrapher, trigonometrician, tyrannicides, the Constitution of the United States.

21.

Unanimity, unimaginative, unintentionally, unreliability, unappreciatively, undeviatingly, unintelligibility, uninteresting.

22.

Venturesomeness, verification, verisimilitude, vilification, venerableness, victoriously, valetudinarianism, vehemently, visited it.

23.

Washingtonianism, worthily, wistfulness.

24.

Zoroastrianism, zygomatic.

Words Often Mispronounced.

If you are not absolutely certain of the correct pronunciation of any word in the following lists, or of any word that you happen upon, look it up at once in some good pronouncing dictionary. A good dictionary, always at hand, is a necessity to every one who desires to acquire and retain propriety of speech. Make yourself familiar with the diacritical marks. Carefully study the accentuation.

If a word has more than one pronunciation indicated, you are at liberty to choose for yourself; and your choice should be guided by considerations of analogy, euphony, and your observation of general and local usage. Our criterion need not be London or Boston, Dublin or Sydney; but we should aim at a standard that shall make our speech pass current in good society the world over, wherever English is spoken.

The pronunciation of the listed words is not indicated. If you are doubtful of any word, look it up, 'and, when found, make a note of.' That helps to fasten it in memory. Even at that, sometimes words are difficult to remember. There are words that I would chase down three or four times a year, until at last I made a list of them for frequent rehearsal.

1.

Abject, acclimate, actor, address, advertisement, admirable, aggrandizement, ally, alias, allege, alternate, alternative, amenable, America, aquiline, Arab, area, awry, ay, aye (always), ay, aye (yes), apparatus, audacious, American.

2.

Banquet, because, bicycle, biography, bitumen, blouse, bouquet, blatant, burlesque, brigand, by.

3.

Calliope, candelabrum, caryatid, canine, cerement, chasten, chastisement, clangor, cleanly (adverb), cleanly (adjective), clematis, coadjutor, cognomen, column, combat-ed,

combativeness, comparable, composite, concourse, condolence, conquest, construe, contrary, contumely, coterie, courtesy, creator, curator.

4.

Decade, decorous, defect, deficit, demoniacal, designate, digest (verb), dilate, direct-ly, discourse, disfranchise, disfranchisement, disinterestedness, disputable, domain, dost, doth.

5.

Educator, enervate, exemplary, exploit, exponent, exquisite, extant, elm, expert (adjective).

6.

Facet, falcon, falconer, fecund, feminine, fetish, fidelity, finance, financial, financier, flageolet, forehead, forensic, fountain, franchise, frontier.

7.

Gentleman, genuine, gladiolus, gondola, government, gratis, grievous, grimace, grovel, gymnasium.

8.

Harass, hearth, herb, hovel, hover, homage, hostage, hygiene, hypocrisy.

9.

Idea, illustrate, impious, implacable, importune, indefatigable, indirect-ly, insidious, inquiry, indissoluble, integral, interested, interesting, intrinsic, irrefutable, irrefragable.

10.

Javelin, jocose, jocund, juvenile.

11.

Kept, kiln, kinetics.

12.

Lamentable, languor, leisure, legislator, legislature, lever, livelong, lugubrious, lyceum, literature.

13.

Magazine, manufactory, maritime, mercantile, metallurgy, mischievous, misconstrue, mistletoe, mobile, municipal, museum, mustache.

14.

Necessarily, nephew, nepotism, neuralgia, nicotine, nomenclature, naked.

15.

Oasis, objurgatory, obligatory, odeon, office, often, oleomargarine, orchid.

16.

Palmistry, particular, peremptory, piano, piquant-ly, portentous, prairie, precedent (noun), precedent (adjective), precedence, predecessor, preface, premature, presentation, presentiment, prestige, presumptuous, pretense, pretty, profuse, prosaic, proscenium, puissance, pyramidal.

17.

Quadrupedal.

18.

Rapine, rebate, receptivity, recess, recluse, recreant, refutable, reptile, requiem, research, resource, respite, regime, romance, route.

19.

Sedative, senile, serpentine, sieve, simultaneous, sinecure, sonorous, soporific, sovereign, spectator, splenetic, squalor, supine (adjective), swarthy.

20.

Tenet, tepid, testimony, thither, toward, transact, transition, tremendous, tribunal, truculent, truths, tyrannical, topography, topographical.

21.

Umbrella, uninteresting, unfrequented, urbanity, usage, usurp.

22.

Vagary, vaseline, vaudeville, vehement, verbatim, version, vicar, virulent, visor.

23.

Which, whistle.

24.

Youths, yours.

25.

Zodiacal, zoölogy.

THE PRINCIPLES OF ELOCUTION.

THE PRINCIPLES OF ELOCUTION.

THE PRIMARY VOCAL ELEMENTS.

Every vocal utterance—every syllable, however slight or however freighted with thought or emotion, and whether articulate or inarticulate,—is a composite, made up of four elements, viz.:—

1. TIME,
2. FORCE,
3. QUALITY,
4. PITCH.

To these Doctor Rush added,—

5. ABRUPTNESS;

which is now considered by most writers on elocution as a special mode of Force.

Reading—good reading, effective reading, interpretative reading,—is an art; it does not, as wise Dogberry thought, 'come by nature.' Artistic reading is essentially dependent on the skillful, thoughtful, and sympathetic employment of the above four, or five, elements. Every phrase, every word, every syllable, has some mental, emotional, or rhythmic value of its own, and has some relation to other phrases, words, and syllables; and to express value and relation, it must have a definite kind and degree of time, force, quality, and pitch. These absolute and relative values, when justly expressed in the utterance, constitute good reading; while in bad reading they are distorted and unsymmetrical, or altogether ignored.

Each of these primary elements has a principal inherent meaning and office. By this it is not meant that each is restricted to one sole meaning; but that, while each helps all the others in their functions, it has one principal, especial office of its own.

Time.

Time—which comprehends Quantity, Pause, Grouping, and Rhythm,—expresses the mind's Measurement, Estimate, or Judgment, of the importance or unimportance of the thought uttered.

Slow Time indicates important or weighty ideas; Moderate Time, the matter-of-fact or commonplace; and Quick Time, the unimportant, trite, subordinate, incidental, repetitious, or collateral.

In narrative and description, Slow Time typifies slow motion, or what moves slowly, and, by analogy, ideas of hugeness, vastness, solemnity, and awe; and Quick Time, rapid motion, or what moves swiftly, whether material or spiritual.

Force.

Force is determined by the energy with which the organs of breathing and voice act; and their action, in turn, is regulated by the energy of the mental and emotional conditions. Vocal Force, then, represents and embodies the mind's Energy.

Force is of various forms and degrees:—Abrupt, Smooth; Loud, Soft; Special, Sustained; Impassioned, Suppressed, Moderate, and Subdued.

Stress is a Special Force, applied to the accents of emphatic words, so that the syllable is changed from the normal dynamic form, the equable concrete. It contributes much to the variety and significance of speech.

Quality.

Quality—timbre, tone-color,—is the vocal element that is essentially and specifically Emotional. Without it, poetry

and eloquence are dumb. Whether the reader, speaker, or actor actually and necessarily experiences at the moment the feeling he portrays, has long been a disputed question, and one not likely ever to be satisfactorily settled.

The artist must have emotion, no doubt of that, and abundance of it; but in the supreme artist, in his happiest mood, is it not rather the raw material—emotional 'stuff'—which, 'in the joy of work' and by conscious, sympathetic skill, he molds into what immediate form he will?

Pitch.

Pitch—including Inflection and Melody, expressive and inexpressive,—represents the mind's Motive, Intention, or Purpose. This may coincide with the literal sense of the words spoken; or it may enhance, qualify, question, or even contradict it.

Thus, inflection and melody often make a request, while the words are a positive command, or vice versa; and it is a fact of daily observation that words of compliment are spoken with an intonation that turns them into disparagement, ridicule, or contempt. So assent, condition, exception, suggestion, ellipsis, warning, reservation, certainty, uncertainty, surmise, etc., are indicated by 'turns of voice', or 'tunes', whose meaning every ear interprets; while only a student now and then, 'by divine ambition moved,' notes and classifies them, with a view to their artistic application.

Abruptness.

Doctor Rush gave Abruptness a separate place as an element; not only because of its remarkable character in the explosion of radical stress, but especially because it is heard, however delicately, yet distinctly, at the opening of every correctly uttered syllable: as will be more fully set forth under the head of 'The Equable Concrete.' (See p. 178.)

TIME:

QUANTITY, PAUSE, GROUPING, AND RHYTHM.

In the utterance of especially significant thought, vast, weighty, important, we naturally dwell upon the words of emphasis, as the mind dwells upon the ideas they stand for; and the Time is increased, at need, and the emphasis enhanced, by Pause, before, or after, often before and after, such words. By obvious analogy, the solemn, the stately, the sublime, and kindred moods, are voiced in long quantity and deliberate sequence. Important words that cannot be extended in pronunciation are eked out by pauses of silence. Slow action or movement, mental or physical, is stated or described with lingering enunciation, and with correspondingly long pauses between groups and before and after emphatic words. Distance, vagueness, tenuity, are expressed in slight volume, thin quality, and spun-out utterance.

Dash, impetuosity, eagerness, gaiety; celerity of thought, action, or motion,—are vocally pictured by short syllabic quantity, rapid syllabic succession, and pauses accordingly brief.

Plain, unexcited thought is neither slow nor quick; the pauses should be sufficiently marked, but in neither extreme of long or short.

Monotony in the element of Time is one of the commonest and most serious faults of the reader and the speaker. Indeed, mastery of Time is considered as the most difficult, the last, and perhaps the consummate attainment in the art of elocution. Let us, then, deal with it in detail, studying in turn, and then all together, Quantity, Pause, Movement, and Rhythm.

Quantity.

Quantity is Syllabic Time; i. e., the time occupied in the utterance of individual syllables, and especially the accents of emphatic words; since unaccented syllables of unemphatic words are almost uniformly of short quantity, wherever they occur. An exception to this usage is heard in calling and shouting, when the instinct of projection leads to a marked prolongation of occasional unaccented syllables directly following the accents; and sometimes the strong accent is transferred to an ordinarily unaccented syllable. Another exception is sometimes made in the case of words like 'magnificent,' 'eternity,' 'eternal,' 'illimitable,'—when the first syllable receives quantity and secondary accent of force, because of the poverty in time and vowel color that marks the principal accent.

All syllables may be spoken in short quantity; but some are by their very constitution, short, and can be prolonged only by drawling them. The majority of syllables are capable of perceptible extension, but, if the attempt is made to lengthen them more than moderately, the result is distortion and drawl. Syllables of still another class are capable, under proper conditions, of as much extension as the mood of thought or feeling may demand.

Every spoken syllable belongs to one or another of these three classes; which Doctor Rush designated as Immutable; Mutable, or Variable; and Indefinite.

Immutables.

An Immutable syllable is always and necessarily short. It is composed of a short (wide) vowel, immediately preceded by p, t, k, f, or h, and immediately followed by p, t, or k; as,—

Cut, pit, cap, fit, tap, hut, tip, hot, tiptop, pack, hit, kit put, hook, pop, foot, hack, tick, cot, cat, puck, fittest, picture, tickle, titter, tactic, tattle, topple.

VARIABLES, OR MUTABLES.

A Variable, or Mutable, syllable is usually pronounced short, but will bear moderate prolongation, under expulsive pressure, when thought or feeling requires it. Mutables are of three kinds.

a. Syllables that comprise a long (narrow) vowel, preceded or not by articulates, but followed by a voiceless articulate; as,—

Ache, take, flight, sight, might, bright, float, drape, hate, night, breach, oaf, life, strike, seek, out, preach, doubt, boat, loot, each, brooch, oak, about, naught, fleet, fight, caught, quite, devout, state, create, deep, vaunt, fate, nice, Greek, haunt, leaf, course, break, sought, daunt, east, knife, ouch! mount, peace.

b. Syllables consisting of a long vowel, initial, or preceded by p, t, k, b, d, g hard, f, or h, and followed by one or more subtonics, the terminal element being b, d, or g hard; as,—

Dreamed, loud, orb, laid, flowed, plague, bold, ode, gold, heed, aid, toiled, vague, bode, caged, blind, jade, proud, steed, rogue, plead, wide, tired, crowd, read, joined, deemed, veiled, sealed, glebe, robe, find, found, hard, awed, cloud, claimed, pleased, shield, told.

c. Syllables consisting of a short vowel, initial or not, but immediately followed by terminal b, d, hard or soft g, v, or z; as,—

Live, nod, fog, odd, stead, sad, orbs, above, nagged, has, blood, good, did, big, dogs, give, lunge, bad, is, red, rob, ebb, said, lagged, edge, donned, dig, stab, god, rid, drag, his, lodge, judge, dulled, dizzy.

Such syllables as up, off, act, yet, wicked, are usually classed as Immutable; but, under strong expulsive stress, they may be considerably and appropriately extended, at need; as, the second 'up' of the lines,—

'Up! comrades, up! In Rokeby's halls,
Ne'er be it said, our courage falls!'

And the same word, in—

'Up! or Freedom breathes her last!'

And in Roderick Dhu's

'Not yet prepared?'

expulsive force and prolongation, with wide rising slide or wave, on 'yet', are necessary, to express the speaker's imperious and scornful energy.

INDEFINITES.

Indefinite syllables are capable of being lengthened according to the needs of expression. They are of two varieties.

a. Long-vowel monosyllables, or accented syllables that end in long vowels; as,—

Ah! aye! ay! awe, I, hurrah! O! oh! you, thou, yea, halloo! now, lo! lie, do, woe, ahoy! see, joy, glorious, flow, aha! thee.

b. Syllables in which the vowel, either long or short, is followed by prolongable subtonics; as,—

Stars, fame, vines, on, dreams, tolling, Rome, doom, full, flowers, tune, moonshine, buzz, alone, gloom, forlorn, vain, elms, daze, divine, nevermore, freeze, all, gone.

TWO IMPORTANT POINTS TO HEED, IN PRACTICING QUANTITY.

In practicing the prolongation of Mutable and Indefinite syllables, two vital conditions should be kept constantly in mind:—

a. The time must be duly apportioned to tonics and subtonics; not given exclusively, nor always even principally, to the tonics.

b. The syllabic concrete must constantly change its pitch throughout, from radical to vanish. It must not be held on a level of pitch in the slightest degree at any point, on peril of producing drawl and singsong.

On the long tonics and on extendible syllables, practice slow rising and falling slides of fourth, fifth, and octave, and waves of semitone, second, third, fourth, fifth, and octave.

'The Holy Whine.'

The peculiar intonation of the colored exhorter, of the backwoods preacher, and of speakers among the Quakers, is largely made up of a mongrel note on the prolonged emphatic accents,—neither speech nor song, but a blend of the two. The body of the note is a level swell (singing note), which has an initial rising or falling glide, sometimes of a semitone, sometimes of a minor third, minor fourth, or minor fifth, and which usually closes with a rising or falling vanishing movement on a chromatic interval. The initial glide and the vanish serve as connecting grace notes from and to the neighboring syllables. The whine of Cromwell's Puritans was probably similar in character. Usually the resonance would be richly musical, but for a decided infusion of nasal twang.

EXAMPLES IN QUANTITY.

Immutables.

Pick up your *cap*, and *cut* it, *quick*!

Ay, *sput*ter away, thou roasting apple! *Spit* forth thy spleen; 'twill ease thy heart.

Amen *stuck* in my throat.

> Come, and trip it, as you go,
> On the light, fantastic toe!

In the three following examples, treat the italicized accents as if they were immutable.

Here's a *pret*ty *ket*tle of *fish!*

> And *Gai*ety on *rest*less *tiptoe hov*ers,
> *Gig*gling with all the *gal*lants who be*set* her.

To such music the im*por*tant *pig*my moves forward, *bus*tling and swelling, and *apt*ly com*pared* to a *pud*dle in a *storm*.

MUTABLES.

In the following lines, the accents of the first three lines should have the short, sharp staccato of the immutables, in sympathy with the swift dexterity of the rider, the rapid flight of the horse, and the urgency of the race against time and fate. In the last line, the exultant pride gives expulsive force and marked prolongation to all the accents; so that this line occupies nearly or quite as much time as the two lines preceding.

> I turned in my saddle, and made its girths tight,
> Then shortened each stirrup, and set the pique right,
> Rebuckled the cheek-strap, chained slacker the bit,
> Nor galloped less steadily Roland a whit.

In the following, impatience renders the variables of the second and third lines explosive and short; but in the fourth and fifth lines, settled resolution and hate give the variables strong expulsive force and consequent longer quantity.

> But, gentle Heavens,
> Cut short all intermission; front to front
> Bring thou this fiend of Scotland and myself;
> Within my sword's length set him: if he 'scape,
> Heaven forgive him, too!

INDEFINITES.

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light?

Boundless, endless, and sublime!
Roll on, thou deep and dark blue ocean, roll!
Ring, joyous chords! ring out again!
A swifter still, and a wilder strain!

Implication.

In practicing the four examples of Indefinites, above, study and strive for the ability to Implicate smoothly the words of groups,—the last, consummate grace of speech, in the expression of grandeur, solemnity, languor, gloom, admiration, swelling grief, longing, and, generally, whatever emotion leads to the use of long quantity and median stress. (See Median Stress, p. 205.) The words of a group are to be so implicated, so smoothly consecutive in utterance, that the group reaches the ear as an unbroken stream of sound; each word and syllable having its individual and relative value, but merging and melting into its neighbors, by the skillful management of the vowel and articulate glides. While the vanish of the expiring syllable is smoothly attenuating almost to silence, the organs lightly and alertly adjust themselves for the succeeding syllable, whose radical impulse takes up and continues the vocal flow. The vocules of final abrupt articulates are softened, except, when necessary, at the end of a group.

The first example above resolves itself naturally into five groups, coinciding, as it happens, with the marks of punctuation. I will discuss the first two groups only.

First group:—O-thou-thatrollestabove.

The first two words, vanishing on the vowel, are easily implicated. While the vanish of 'O' still lingers, the tongue-tip lightly rises to the inner surface of the upper front teeth, where soft, brief contact is made for th, starting a new syllabic impulse, and tongue and jaw promptly and smoothly dropping to mold the vowel ou. The process is repeated in

the transition from 'thou' to 'that.' The final t of 'that' is simply a check, the breath puff, or vocule, being replaced by the vocality of r in 'rollest'; the tongue-tip is slightly detached from the gum for r, then drops to the o position. The t of 'rollest' is again a check, opening without hiatus into the a- of 'above.' 'Thatrollestabove' should sound as consecutive as it looks, so printed, the accents well rounded and moderately extended in quantity.

Second group:—Roundasthe-shieldofmy-fathers.

It will probably assist you in the vocal execution, if you will look upon this group as two dactyls and a trochee,—axx,axx,ax,—to be spoken without hiatus between measures or between the syllables of any measure. The vocule of d is replaced, in the first instance, by the vowel radical of 'as', and in the second, by the radical opening of 'of.'

Some persons, by temperament, have or easily acquire the power to isolate word or syllable by explosive abruptness and short quantity; others are prone to implicate all their speech. The artist must master both types of syllabic touch and quantity, and on occasion use either exclusively, or both alternately, or intermingled, according to the meaning, mental and emotional.

Pause. Grouping.

In the economy of speech, Pause is as important as emphasis; is emphasis; is sometimes the most effective emphasis.

Quantity is, essentially, a pause, or hold, on word or syllable.

Grouping is the resolution of the sentence, by means of pause, into its component thoughts and ideas,—each distinct idea, whether one word or a cluster of words, forming a Group.

The Group is sometimes called 'the oratorical word', or, 'sense word', because in general it is, or should be, spoken consecutively, all in one, like the cluster of syllables in such a word as unintelligibility.

It is often desirable to magnify a whole phrase, so that each important word is a minor group in the larger group of the phrase. For instance:—

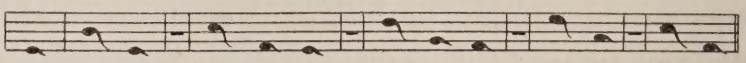
◠The-whole-wide-wôrld| cannot produce his fellow.

◠From-end-to-ênd,| ∧from-cliff-to-làke,| 'twas free!

b. Sometimes we itemize, by pause, stress, quantity, and inflection, thus constituting each significant word a minor group; at the same time, combining and aggregating them into the larger group, by pitch progression, inflectional and melodic, and symmetrically distributed force, that is usually, though not always, cumulative; as,—

⩘He is a fústy, músty, crústy, crábbéd óld bàchelor!

c. Sometimes each word is so strongly itemized by inflection, stress, and pause, that, for the moment, it seems final and complete in itself; and yet, by right pitch progression and graduation of force, the series is aggregated into a unit; as,—



Re-morse-less, treach-er-ous, lech-er-ous, kind-less villain!

In the haste and carelessness of colloquial speech, two or three groups are often run together into one, with detriment to clearness. In reading and public speaking, it is better to group too carefully, to sprinkle pauses too profusely, than to invoke blur and confusion, by making groups too few and too long. Frequent pauses mean, not only greater clearness of presentation, but frequent opportunities to renew the breath

supply; a secret which, if thoroughly acted upon, would cheat the doctor and the graveyard of many a premature victim from the ranks of public speakers.

An Example of Sentential Grouping.

One| great| end‖ to which all knowledge' ought to be employed, ‖ is the welfare| of humanity. ‖ ‖ Every science| is the foundation| of some art‖ beneficial to men; ‖ | and while the study of it| leads us to see the beneficence' of the laws of nature,‖ it calls upon us' also' to follow the great' end| of the Father of nature, ‖ in their employment and application.

Note, first of all, that there are about three times as many pauses as punctuation marks; and were we to follow the modern and often perplexing fashion of sparse punctuation, the disproportion would be still greater. Moreover, if these sentences were delivered with earnest emphasis, before a large audience, the pauses would naturally be longer and more numerous than in a parlor or class room reading. There would properly be pauses after, or holds upon, 'all,' the first 'is,' 'see,' 'great,' and 'Father.' The opening phrase, 'one great end,' if read with simple clearness, would have perceptible extension of quantity—that is, the hold,—on 'one' and 'great', but no cessation of voice; while the serious purpose to impress would employ both quantity on the words and a well-marked pause after each.

'Squinting Constructions.'

The grouping pause is frequently indispensable in clearing up obscurities of syntax.

Take the line from Milton,—

> Showers on her kings barbaric pearl and gold.

As it stands, 'barbaric' squints. Whether 'barbaric' qualifies 'kings' or 'pearl and gold', the reader should decide, and indicate his decision by a well-marked pause before or after 'barbaric.' If no pause is made, or if an equal pause is made before and after, confusion remains confused.

So in the following, again from Milton:—

> Evil, be thou my good; by thee at least
> Divided empire with Heaven's king I hold:—

'at least,' by a careless, unobservant reader, would be grouped with 'thee', simply because it follows immediately and in the same line. The careful reader quickly perceives that 'at least' has scarcely more than expletive value, if grouped with 'thee'; and a glance shows him that the poet intended 'at least' to be construed as qualifying the following word, 'divided.' This intention cannot be vocally conveyed, without a marked pause between 'thee' and 'at least', and none, or the briefest, between 'at least' and 'divided.'

The prices in these stores (at which only canal employees are allowed to trade) are from twenty-five to fifty per cent. cheaper than in neighboring native stores.

For lack of a comma, the bracketed clause is ambiguous. Does it mean that the employees must restrict their purchases to 'these stores'; or that none other than employees may buy there? Punctuation is useful, only as it serves to indicate the thought boundaries of phrase, clause, sentence, etc., enabling the eye to recognize them at a glance. It is essential in cases like this, for it would prevent the hesitation that arises from the doubtful relation of 'only.' A comma after 'which' would have indicated the proper grouping and made but one interpretation possible.

The Pause of Emphasis.

Besides its importance in giving clear presentation to sentential structure, the pause—before, or after, or before and after, emphatic words—enhances their significance. The pause before excites anticipation, suspense, surmise. After a word or phrase, especially if it is enforced by strong falling intonation, the pause holds the listener's mind upon the thought just spoken. If too many words are so specialized, the fault of overemphasis is committed, and the rhythm becomes jolting and labored.

GROUPING: ANALYSIS OF EXAMPLES.

1.

This majestic reach of river contained pools, streams, rushing shelves, and waterfalls innumerable; and when the water was low, which it now was in the common drought, it was easy to walk up this scene, with the calm blue sky overhead, an utter and sublime solitude.

In this example—from Christopher North—'innumerable' qualifies 'pools, streams, rushing shelves', as well as 'waterfalls.' To make this clear in the reading, 'innumerable' must be separated from the noun next it by a well-timed pause. This principle is of wide application. The intention will be made more evident, if the itemizing pauses of the series of nouns be purposely shortened, massing the nouns closely, thus:—

|pools,|streams,|rushing|shelves,and|waterfalls 𝄾 | 𝄾 in| numerable.|

Here the single bars are used to indicate the division into rhythmical measures, the pauses being marked by the musical rests.

If you question my interpretation, and prefer to restrict 'innumerable' to 'waterfalls', how shall you make your de-

cision unmistakable? By itemizing very distinctly the first three members of the series, followed by a wide pause, and then massing 'waterfalls innumerable', thus:—

|pools,ˀ |streams,ˀ |rushing|shelves, ˀ | ˀ and|water|falls in| numerable.|

A judicious use of pause, melody, and inflection is necessary, too, to avoid affirming that the person walking up the scene thereby himself becomes 'an utter and sublime solitude.' That is the notion that the average reader—the heedless one—actually does convey, if his reading is to be taken as 'meaning what it says.'

2.

He causes the banner to be erected,—the charge to be sounded,—the soldiers at a distance to be recalled,—all in a moment.

'All in a moment' is intended to cover all three of the clauses. Each clause is followed by a rather long grouping pause, and necessarily; so that, upon 'recalled', at the end of the third clause, we must superadd the disjoining effect of a strong falling intonation; or the distributive intention of 'all in a moment' will not be made unmistakable. The principle involved, is the same as in the case of 'innumerable', in the preceding example; but the separation needs stronger enforcement than the pause alone could give.

3.

There is not a moment of the day in which the same sun is not rising, shining in his zenith, and setting on the world. Or, rather, our senses abuse us, and there is no rising, nor setting, nor zenith, nor east, nor west; but all is one fixed point, at which every species of light is beaming, at once, from the unalterable orb of day.

'On the world' is distributive, and should be distinctly separated from 'setting', next it, not only by pause, but by

falling intonation on 'setting.' 'On the world' takes pitch from the vanish of 'setting', and runs smoothly downward in cadence, without emphasis. The second clause of the latter sentence presents two distinct groups of ideas,—'rising, setting; zenith, east, west.' The grouping pause after 'setting' should be as long as the time of that word, plus an accented syllable; between the members of each group the pauses should be but momentary,—indeed, between 'rising' and 'setting' it is better to make no pause at all.

4.

And they found Joseph and Mary and the Babe lying in a manger.

Here, 'lying in a manger' is to be restricted to 'the Babe', and the grouping pause must be adjusted accordingly.

5.

> Let them pull all about mine ears: present me
> Death on the wheel, or at wild horses' heels;
> Or pile ten hills on the Tarpeian rock,
> That the precipitation might downstretch
> Below the beam of sight, yet will I still
> Be thus to them.

In the second clause above, to accept the punctuation of the text as our guide in grouping,—and I have taken the lines from the carefully punctuated Grant White Shakespeare,—would make sad work. Coriolanus invites death: there is no alternative between death and something else. He submits a choice among three modes of execution, but death is the idea common to them all. A wide pause is essential between 'Death' and the first alternative, so as to set a plain boundary at that point and make 'Death' common to all the alternatives. It is not necessary to group the first and second alternatives apart by pause, nor is it permissible, even, to make a formal rising inflection on 'wheel', with a

contrasting falling inflection on 'heels'; to do so would eliminate the passion, and bring the line down to the plane of matter of fact. The line presents two ordinary modes of putting malefactors to death, and Coriolanus does not care which is chosen. In my own reading, I huddle 'on the wheel, or at wild horses' heels' together, and unify them still more closely by giving the two phrases in a single melodic sweep, ⌒.

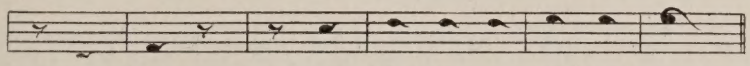
6.

We sped like meteors through the sky,
When, with its crackling sound, the night
Is checkered with the northern light.

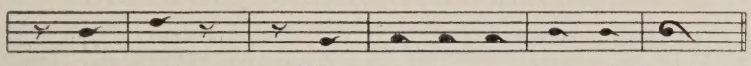
The first of the three lines above, from Byron's 'Mazeppa', presents a less obvious problem in grouping. Of course, the meaning is, 'We sped over the ground, as meteors speed through the sky'; but nine hundred and ninety-nine readers out of a thousand will, in spite of their correct apprehension of the meaning, make the preposterous declaration that 'We sped through the sky like meteors.' This line refutes, for once at least, the often repeated assertion that, to read correctly, it is only necessary to grasp the meaning. To read well and correctly, we must not only have the meaning in view, but must employ exactly the vocal elements to set forth that meaning. How and why are as essential as what. Herein largely consists the art of reading.

Upon careful consideration, we find that the absurd reading is due to a lack of grouping. We must distinctly separate the narrative statement, 'We sped', from the comparison, 'like meteors through the sky.' The first and most obvious means of separation is the pause; but, in this case, again, the pause needs re-enforcement by other means. The comparison should have a pitch transition, and an especial melody, movement, volume, and tone-color; and should be massed, that is, spoken as a many-syllabled word. Whether the pitch transition shall be to a higher or a lower level than

that of 'We sped', is a matter of taste and judgment:—the principle is, it must be a distinctly different level, thus:—



or thus:—



As used in the notations of this book, the character ⅋ does not stand for a pause of any definite length, but for whatever pause, longer or shorter, is necessary to fill out the imperfect measure. Its time may be occupied by hold on the immediately preceding word, or by silence, or by union of the two, according to skill and discretion.

7.

O Jimmy, and Johnny, and Willy, friends of my youth! O noble and dear old Elias! how should he who knows you not respect you and your calling?

In this example—from Thackeray—the conscientious reader must decide whether 'not' is to be construed with 'knows' or with 'respect', and place his grouping pause accordingly. Of course, Thackeray might have forestalled the problem of interpretation, by putting a comma after 'knows you' or after 'not'; but he did not. He probably knew just what he meant, but in the fine frenzy of composition did not have time to notice the obscurity of the construction; and the two readings are as diverse as possible in meaning.

8.

Oh! then I see Queen Mab hath been with you.

Every editor of Shakespeare assumes the right to punctuate the text according to his own judgment or caprice. In

different editions, the above line is given with the following varieties of pointing:—

O, then, I see, Queen Mab hath been with you.
—*Richard Grant White, 1865.*

O! then I see Queen Mab hath been with you.
—*Appleton's Edition, 1896.*

O, then, I see Queen Mab hath been with you.
—*Eversley Edition, 1902.*

Furness's Variorum, the Cambridge, Harper's, and Lippincott's have the same pointing as the Eversley. The First Folio presents it thus:—

O then I see Queene Mab hath beene with you:

and prints the whole speech solid, like prose, instead of as blank verse.

None of these pointings suggests the dramatic value and vocal possibilities of the line. A good actor divides the line into two vivid pictures, thus:—

Oh! then, I see!—Queen Mab hath been with you!

9.

A case similar to the last occurs in the Trial Scene of The Merchant of Venice. Bassanio passionately remonstrates with Shylock, who passionately and arrogantly retorts. Antonio interposes, with the speech beginning,—

I pray you think you question with the Jew,—

which line the First Folio gives with no point, except a colon at the end; while most modern editors put a comma after 'I pray you', with the colon as in the Folio.

I am satisfied in my own mind that the clause 'I pray you, think,' should be so spoken as to summon Bassanio to a complete change of mental attitude—as to make the clause the

prelude and intimation of all that follows in the speech. I venture to suggest this pointing:—

I pray you, think: you question with the Jew.

I should place a period at the end of the line, because its last word is the essence of all the rest of the speech.

SHORT STUDIES IN AMBIGUOUS OR CONFUSED CONSTRUCTIONS.

In most of the examples below, or at least in many of them, while the pause is essential for the sake of clear grouping, it is aided by and aids intonation, and enhances the value of emphasis and slur, as well as of movement. In many cases the pause alone is not sufficient to bring order out of chaos; so that the emphatic tie, the flight of the voice, inflection, stress, and melody will be so keenly lacked, that their presentation, in the latter part of the book, will, I trust, be hailed as 'the fulfillment of a long-felt want.' It will do no harm, however, for you to turn to those deferred sections, and borrow from your inheritance for your present needs.

Some of the more incoherent sentences are genuine examples of 'newspaper English'; some few are taken from 'best sellers' of recent years. With the words and phrases rearranged in logical order, the majority of such examples would need no especial elocutionary expertness to make their intention clear.

Why, saw you anything more wonderful? (Anything more? More wonderful?)

He seeks more than can be found in his routine of duties.

He attended the university five years after the war.

The dog would have died, if you hadn't cut his head off.

I was too anxious to enjoy the scenery.

Her head ain't right, like most of ours.

Nothing is more improper than a rainy-day skirt.

Does not to know you argue myself unknown?

Cultivate your intellectual powers especially by habits of study and reflection.

It haunts me still, though many a year hath fled,
Like some wild melody.

Cypress is now used for boxes in which to pack chewing tobacco instead of sycamore.

Erected to the memory of John Phillips, accidentally shot, as a mark of affection, by his brother.

It would have been better if I had been one of the housemaids, who were beating up the bed on which she had died, with so much cheerful alacrity.

On more than one occasion, that child accompanied her, who was destined to become the most popular and attractive actor of his day.

The man that indulges daily in strong drink, if he does not become a drunkard, is in danger of suffering in health and character.

Thither, of course, he immediately went, and having sent up his card, paced the parlor into which he had been shown with considerable anxiety.

Trades and professions have been thrust upon them by circumstances for which they have no natural aptitude.

Marie had seen the Rax all her life, as it towered thirty miles or so away above the plain.

Masses of moldering superstition, which give no visible tokens of their existence above the surface.

But he showed no signs of fear or of halting in the course he had entered on.

He was a particularly fine trap-shooter, excelled by hardly any but a few professionals.

He tenderly led from the court room himself the guilty child.

Everything depended upon the weather, and although the rough autumn was not come yet the prime of the youthful year was past.

If Moses was the son of Pharaoh's daughter, then Moses was the daughter of Pharaoh's son.

A man and his wife, of Clio, were made deathly sick, a few days since, presumably by poison sprinkled on cabbage which they ate to drive away bugs.

On the top floor are the safes for the storage of raw stock and negatives. Each safe has a ventilator to the roof, to carry off the gases which accumulate and prevent explosion.

Yet let us make the best inquiry we can, if it be true that it is possible to do all things at once with fearfulness and with boldness.

—*Epictetus—Rolleston's Translation.*

He recalled the promise to solve the mystery he had made in a moment of enthusiasm, and with a renewed zest began to consider how he should prove himself.

The progress of peace and order had rendered a recourse to warfare odious to the people at large, while the power of the Commons afforded an adequate means of redress.

—*Macaulay.*

The churchyard is in rather a neglected state, and seems not to have been mown for the benefit of the parson's cow.

—*Hawthorne.*

If you drink water from an ice cooler every day that is not thoroughly washed out every morning, don't say, when death comes, 'The Lord knoweth best.'

The attempt and not the deed confounds us.

Bo Lynch, a pad of paper in one hand, a tumbler of cracked ice in the other, already dressed for the day, greeted him nonchalantly.

—*From a Best Seller.*

During the Maryland lawyers' convention at Cape May, a group of lawyers sat in rocking chairs, on the wind-swept piazza of the Cape May Hotel, watching a school of great,

graceful porpoises disporting in the blue sea, and telling excellent law stories.

Republican as I am, I should like to think that noblemen lead noble lives, and that all this stately and beautiful environment may serve to elevate them a little way above the rest of us. If it fail to do so, the disgrace falls equally upon the whole race of mortals as on themselves; because it proves that no more favorable conditions of existence would eradicate our vices and weaknesses.

—Hawthorne—Our Old Home.

In the last sentence above, 'no' is the central idea of the second member, and governs the entire phrase, 'more favorable conditions of existence.' The writer has here placed himself completely in the hands of the reader.

The Grouping of Series.

A long series, consisting of short phrases, clauses, or single words, may often be resolved into smaller groups, assembled, or massed,—sometimes on the principle of co-ordination, and sometimes on that of antithesis. In this way, not only is the author's process of thought clearly indicated, but an agreeable and unforced variety of rhythm is secured.

THE GROUPING OF SERIES: EXAMPLES.

Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscription, nor neglect, had power to disturb his sedate and majestic patience.

—Macaulay—Essay on Milton.

Group as follows:—

Neither blindness nor gout‖ nor age nor penury‖ nor domestic afflictions nor political disappointments‖ nor abuse' nor proscription' nor neglect‖ had power to disturb‖ his sedate and majestic patience.

The sun, the moon, the stars, the seas, the hills, and the plains,—
Are not these, O Soul, the Vision of Him who reigns?
—*Tennyson.*

And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bond man, and every free man, hid themselves in the dens and in the rocks of the mountains.
—*Revelation.*

He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies.
—*Shakespeare—The Merchant of Venice.*

Group the clauses of the series in pairs; unify by means of melody and cumulative volume and force,—a rising sweep being maintained until the last clause is reached, which should receive a strong falling sweep.

The fact is, that, when men, in treating of things which cannot be circumscribed by precise definition, adopt this mode of reasoning, when once they begin to talk of power, happiness, misery, pain, pleasure, motives, objects of desire, as they talk of lines and numbers, there is no end to the contradictions and absurdities into which they fall.
—*Macaulay.*

When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder and grow sick at heart,—
Go forth under the open sky, and list
To Nature's teachings.
—*Bryant—Thanatopsis.*

As the long train
Of ages glide away, the sons of men,—
The youth, in life's green spring, and he who goes

In the full strength of years, matron and maid,
The speechless babe, and the gray-headed man,—
Shall one by one be gathered to thy side,
By those who in their turn shall follow them.

—*Id.*

Suppose that you see, at once, all the hours of the day, and all the seasons of the year: a morning of spring, and a morning of autumn, a night brilliant with stars, and a night obscured with clouds; meadows enameled with flowers, fields waving with harvests, woods heavy with the frosts of winter: you will then have a just notion of the spectacle of the universe. There is not a moment of the day in which the same sun is not rising, shining in his zenith, and setting on the world. Or, rather, our senses abuse us, and there is no rising, nor setting, nor zenith, nor east, nor west; but all is one fixed point, at which every species of light is beaming, at once, from the unalterable orb of day.

We will not at present inquire whether the doctrine which is held on this subject by English lawyers be or be not agreeable to reason and morality; whether it be right that a man should, with a wig on his head, and a band round his neck, do for a guinea what, without those appendages, he would think it wicked and infamous to do for an empire; whether it be right that, not merely believing, but knowing, a statement to be true, he should do all that can be done by sophistry, by rhetoric, by solemn asseveration, by indignant exclamation, by gesture, by play of feature, by terrifying one honest witness, by perplexing another, to cause a jury to think that statement false.

—*Macaulay—Essay on Lord Bacon.*

The burning sun, the strange vegetation of the palm and the cocoa tree, the rice field, the tank, the huge trees, older than the Mogul empire, under which the village crowds assemble, the thatched roof of the peasant's hut, the rich tracery of the mosque, where the imaum prays with his face toward Mecca, the drums, and banners, and gaudy idols, the devotee swinging in the air, the graceful maiden, with the pitcher on her head, descending the steps to the river side, the black faces, the long beards, the yellow streaks of

sect, the turbans and the flowing robes, the spears and the silver maces, the elephants with their canopies of state, the gorgeous palanquin of the prince, and the close litter of the noble lady,— all these things were to him as the objects amidst which his own life had been passed, as the objects which lay on the road between Beaconsfield and St. James's street. All India was present to the eye of his mind, from the halls where suitors laid gold and perfumes at the feet of sovereigns to the wild moor where the gypsy camp was pitched, from the bazaar, humming like a beehive with the crowd of buyers and sellers, to the jungle where the lonely courier shakes his bunch of iron rings to scare away the hyenas.

—*Id.*—*Warren Hastings.*

MISCELLANEOUS STUDIES IN GROUPING.

Oh, a wonderful stream is the river Time,
As it runs through the realm of tears,
With a faultless rhythm and a musical rhyme—
And a boundless sweep and a surge sublime,
As it blends with the ocean of years.

—*B. F. Taylor.*

Combing up on the south like a great tidal wave, Hagdon Hill for miles looks down on the beautiful valley of the Perle, and then, at the western end, breaks down into steep declivities and wooded slopes. Here the Susscot brook has its sources, on the southern side of the long, gaunt range, outside the parish of Perlycross; and gathering strength at every stretch from flinty trough and mossy runnel, is big enough to trundle an old mill-wheel a long time before it gets to Joe Crang's forge.

—*Blackmore—Perlycross.*

A couple of hundred years ago, when people were not so wise and crafty as they are nowadays, a curious circumstance occurred in a certain small town. By chance, one of the large owls which folks call screech-owls came from a neighboring forest, and took up its abode in a shed belonging to a citizen of the town, from whence it dared not come

out except at night, for fear the other birds should raise a great outcry against it for disturbing their peace. One morning, when the stableboy went into the shed to fetch some straw, he was frightened on perceiving the owl so dreadfully that he ran away, and told his master that a horrible monster, such as he had never before seen in his lifetime, was sitting in one corner of the shed, and rolled its eyes as if it would devour everything it could see.

—Grimm's Fairy Tales—The Owl.

Far from her home and kindred
A Tyrol maid had fled,
To serve in the Swiss valleys,
And toil for daily bread:
And every year that fleeted
So silently and fast,
Seemed to bear farther from her
The memory of the past.

She served kind, gentle masters,
Nor asked for rest or change;
Her friends seemed no more new ones,
Their speech seemed no more strange;
And when she led her cattle
To pasture every day,
She ceased to look and wonder
On which side Bregenz lay.

—Adelaide A. Proctor—A Legend of Bregenz.

Sir Walter Vivian all a summer's day
Gave his broad lawns until the set of sun
Up to the people: thither flock'd at noon
His tenants, wife and child, and thither half
The neighboring borough with their Institute
Of which he was the patron. I was there
From college, visiting the son,—the son
A Walter too,—with others of our set,
Five others: we were seven at Vivian Place.

And me that morning Walter showed the house,
Greek, set with busts: from vases in the hall
Flowers of all heavens, and lovelier than their names,

Grew side by side; and on the pavement lay
Carved stones of the Abbey-ruin in the park,
Huge Ammonites, and the first bones of Time;
And on the tables every clime and age
Jumbled together; celts and calumets,
Claymore and snowshoe, toys in lava, fans
Of sandal, amber, ancient rosaries,
Laborious orient ivory sphere in sphere,
The cursed Malayan creese, and battle-clubs
From the isles of palm: and higher on the walls,
Betwixt the monstrous horns of elk and deer,
His own forefathers' arms and armor hung.

And 'This,' he said, 'was Hugh's at Agincourt;
And that was old Sir Ralph's at Ascalon:
A good knight he! we keep a chronicle
With all about him'—which he brought, and I
Dived in a hoard of tales that dealt with knights,
Half-legend, half-historic, counts and kings
Who laid about them at their wills and died;
And mixt with these, a lady, one that arm'd
Her own fair head, and sallying thro' the gate,
Had beat her foes with slaughter from her walls.

'O miracle of women,' said the book,
'O noble heart who, being strait-besieged
By this wild king to force her to his wish,
Nor bent, nor broke, nor shunn'd a soldier's death,
But now when all was lost or seem'd as lost—
Her stature more than mortal in the burst
Of sunrise, her arm lifted, eyes on fire—
Brake with a blast of trumpets from the gate,
And, falling on them like a thunderbolt,
She trampled some beneath her horses' heels,
And some were whelm'd with missiles of the wall,
And some were push'd with lances from the rock,
And part were drown'd within the whirling brook:
O miracle of noble womanhood!'

—*Tennyson—The Princess.*

Were his trappings of gold and jewels like those of an emperor, not a ray of them would pierce through the foliage.

In approaching any large mountain range, the ground over which the spectator passes, if he examine it with any intelligence, will almost always arrange itself in his mind under three great heads. There will be, first, the ground of the plains or valleys he is about to quit, composed of sand, clay, gravel, rolled stones, and variously mingled soils; which, if he has any opportunity,—at the banks of a stream, or the sides of a railway cutting,—to examine to any depth, he will find arranged in beds exactly resembling those of modern sand banks or sea-beaches, and appearing to have been formed under such natural laws as are in operation daily around us. At the outskirts of the hill district, he may, perhaps, find considerable eminences, formed of these beds of loose gravel and sand; but, as he enters into it farther, he will soon discover the hills to be composed of some harder substance, properly deserving the name of rock, sustaining itself in picturesque forms, and appearing, at first, to owe both its hardness and its outlines to the action of laws such as do not hold at the present day. He can easily explain the nature, and account for the distribution, of the banks which overhang the lowland road, or of the dark earthy deposits which enrich the lowland pasture; but he cannot so distinctly imagine how the limestone hills of Derbyshire and Yorkshire were hardened into their stubborn whiteness, or raised into their cavernous cliffs. Still, if he carefully examines the substance of these more noble rocks, he will, in nine cases out of ten, discover them to be composed of fine calcareous dust, or closely united particles of sand; and will be ready to accept as possible, or even probable, the suggestion of their having been formed, by slow deposit, at the bottom of deep lakes and ancient seas, under such laws of nature as are still in operation.

But, as he advances yet farther into the hill district, he finds the rocks around him assuming a gloomier and more majestic condition. Their tint darkens; their outlines become wild and irregular; and whereas before they had only appeared at the roadside in narrow ledges along the turf, or glanced out from among the thickets above the brooks in white walls and fantastic towers, they now rear themselves up in solemn and scattered masses far and near; softened, indeed, with strange harmony of clouded colors, but possessing the whole

scene with their iron spirit; and rising, in all probability, into eminences as much prouder in actual elevation than those of the intermediate rocks, as more powerful in their influence over every minor feature of the landscape.

And when the traveler proceeds to observe the materials of which these noble ranges are composed, he finds also a complete change in their internal structure. They are no longer formed of delicate sand or dust—each particle of that dust the same as every other, and the whole mass depending for its hardness merely on their closely cemented unity; but they are now formed of several distinct substances, visibly unlike each other; and not pressed, but crystallized, into a unity far more perfect than that of the dusty limestone, but yet without the least mingling of their several natures with each other. Such a rock, freshly broken, has a spotty, granulated, and, in almost all instances, sparkling, appearance; it requires a much harder blow to break it than the limestone or sandstone; but, when once thoroughly shattered, it is easy to separate from each other the various substances of which it is composed, and to examine them in their individual grains or crystals; of which each variety will be found to have different degrees of hardness, a different shade of color, and a different character of form.

But this examination will not enable the observer to comprehend the method either of their formation or aggregation, at least by any process such as he now sees taking place around him; he will at once be driven to admit that some strange and powerful operation has taken place upon these rocks, different from any of which he is at present cognizant; and farther inquiry will probably induce him to admit, as more than probable, the supposition that their structure is in great part owing to the action of enormous heat prolonged for indefinite periods.

—*Ruskin—Modern Painters.*

Movement.

Movement is the resultant of Quantity and Pause, as applied in the current of discourse.

Long pauses and long quantity; short pauses and short quantity; moderate pauses and moderate quantity,—these

are natural affinities, and produce, respectively, Slow Movement, Rapid Movement, and Moderate Movement. There are many shorter pauses, as there are many shorter quantities, interspersed through any extended passage of slow movement, and occasional long quantities and pauses may occur in moderate and rapid passages; but there is a substantial and prevailing correspondence in the distribution of quantity and pause.

It is, perhaps, scarcely necessary to repeat that only accented syllables are to be considered as extendible in quantity. There is an occasional exception; but the syllable becomes thereby a case of Temporal Accent.

Solemnity, grandeur, sublimity, amazement, languor, stolidity, and conscious power naturally tend to a prevalent Slow Movement. Unimpassioned or matter-of-fact speech is neither fast nor slow. Animation, vivacity, haste, panic, eagerness, mirth, impetuous anger, impatience, celerity, are characterized by a more or less Rapid Movement; the repetitious, the casual, and the unimportant are also spoken rapidly, besides being abated in force.

Examples in Movement.

Slow Movement.

When the last laird of Ravenswood to Ravenswood shall ride,
To woo a dead maiden to be his bride,
He shall stable his steed in the Kelpie's flow,
And his name shall be lost for ever moe!

—*Scott—The Bride of Lammermoor.*

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and Man is.

—*Tennyson.*

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from Heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!
—*Holmes—The Chambered Nautilus.*

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion,—Death!

Oh, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us to the ocean!

—*Dickens—Dombey and Son.*

And I beheld when he had opened the sixth seal, and, lo! there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood; and the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind. And the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places. And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bond man and every free man, hid themselves in the dens and in the rocks of the mountains; and said to the mountains and rocks, 'Fall on us, and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb: for the great day of his wrath is come; and who shall be able to stand?'

—*Revelation, VI.*

The hills,
Rock-ribbed, and ancient as the sun; the vales,
Stretching in pensive quietness between;
The venerable woods; rivers, that move

In majesty, and the complaining brooks,
That make the meadows green; and, poured round
all,
Old ocean's gray and melancholy waste,—
Are but the solemn decorations, all,
Of the great tomb of man. The golden sun,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death,
Through the still lapse of ages. All that tread
The globe are but a handful to the tribes
That slumber in its bosom. Take the wings
Of morning, and the Barcan desert pierce,
Or lose thyself in the continuous woods
Where rolls the Oregon, and hears no sound,
Save his own dashings—yet the dead are there!
And millions in those solitudes, since first
The flight of years began, have laid them down
In their last sleep; the dead reign there alone.

—*Bryant—Thanatopsis.*

Remember now thy Creator, in the days of thy youth, while the evil days come not, nor the years draw nigh when thou shalt say, 'I have no pleasure in them'; while the sun, or the light, or the moon, or the stars be not darkened, nor the clouds return after the rain: in the day when the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders shall cease because they are few, and those that look out of the windows be darkened, and the doors shall be shut in the streets, when the sound of the grinding is low, and when he shall rise up at the sound of the bird, and all the daughters of music shall be brought low; also when they shall be afraid of that which is high, and the almond tree shall flourish, and the grasshopper shall be a burden, and desire shall fail: because man goeth to his long home, and the mourners go about the streets: or ever the silver cord be loosed, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was; and the spirit shall return unto God who gave it.

—*Ecclesiastes, XII.*

MODERATE MOVEMENT.

If, in our ideas of the fine arts, we include all those embellishments which combine in a high degree the gratification of a refined taste with the exercise of an enlightened intellect, then must reading aloud hold a prominent place amongst those arts which impart a charm to social intercourse and purify the associations of ordinary life. But it must be good reading, or the enjoyment is exchanged for unspeakable annoyance; not pompous or theatrical reading, but easy, familiar, and judicious reading; such reading as best conveys to the hearers the true meaning of the writer.

It certainly does appear strange that those who speak every day with the tone of right reason and the emphasis of truth, should so pervert that beautiful instrument of music, the human voice, as to read aloud with any tone and emphasis but those which are right and true. Yet so it is; and many a youth now sent home from school or college, after a costly, and what is called a finished, education, is wholly incapable of reading so as not to disgrace himself and offend his hearers.

It is sometimes said that nothing is easier than to read well, if persons understand what they are reading. But where, then, are the good readers who find it so easy? or where, in other words, are the people of understanding? for, certainly, many of our readers would be utterly unable to understand themselves, were not the sense of what they utter, conveyed to their minds through the medium of sight.

The art of reading, as it is too generally treated, would seem to consist in the mere recognition and utterance of the verbal signs of ideas, as they appear to us in their printed form. But it should never be forgotten that, unless a right utterance is given to those signs, they fail to represent ideas; they are mere words, and nothing more.

When all the necessary requisites for a good reader are taken into account, we wonder, not so much that this accomplishment is neglected, as that it does not constitute, with all who look upon education in its true light, an important means of refining and elevating the mind, of cultivating the sympathies, and of improving those habits of perception and adaptation which are so valuable to all.

Reading aloud and reading well ought not to be considered as a mere amusement. A good book, well read, is like the conversation of an intelligent friend, and ought to be treated with the same respect. It forms, in fact, a rallying point, around which different tempers, feelings, and constitutions can meet without discord; it tends to draw each mind out of its petty cares and perplexities, to meet with other minds on common ground; where a wider extent of interest, and often a nobler range of thought, have the effect of showing, by contrast, how trivial and unimportant are the things of self, when compared with the great aggregate of human happiness and misery.

—Mrs. Ellis—The Art of Reading Well.

RAPID MOVEMENT.

Max Harkaway. How did my filly behave herself, Gay?

Lady Gay Spanker. Gloriously, Max, gloriously! There were sixty horses in the field, all mettle to the bone. The start was a picture! Away we went, in a cloud—pellmell, helter-skelter—the fools first, as usual, using themselves up. We soon passed them,—first your Kitty, then my Blueskin, and Craven's colt last. Then came the tug!—Kitty skimmed the walls, Blueskin flew over the fences, the colt neck-and-neck, and half a mile to run. At last, the colt balked a leap, and went wild. Kitty and I had it all to ourselves; she was three lengths ahead, as we breasted the last wall—six feet, if an inch, and a ditch on the other side. Now, for the first time, I gave Blueskin his head—ha! ha! Away he flew, like a thunderbolt! Over went the filly—I over the same spot, leaving Kitty in the ditch; walked the steeple, eight miles in thirty minutes, and scarcely turned a hair.

—Boucicault—London Assurance.

Brutus. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side.
Let us set on at once; for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala, let them all come down.

—Shakespeare—Julius Cæsar.

Then I cast loose my buff coat, each holster let fall,
Threw off my jack boots, let go belt and all,
Stood up in my stirrups, leaned, patted his ear,
Called my Roland his pet name, my horse without peer;
Clapped my hands, laughed and shouted, any noise, bad
or good,
Till at length into Aix Roland galloped and stood.
—Browning—The Ride from Ghent to Aix.

Hear the sledges with the bells!
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night,
While the stars, that oversprinkle
All the heavens, seem to twinkle,
With a crystalline delight,
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells, bells, bells, bells,
From the jingling and the tinkling of the bells!
—Poe—The Bells.

The kettle began it! Don't tell me what Mrs. Peerybingle said. I know better. Mrs. Peerybingle may leave it on record to the end of time that she couldn't say which of them began it; but I say the kettle did. I ought to know, I hope! The kettle began it, full five minutes by the little waxy-faced Dutch clock in the corner, before the Cricket uttered a chirp.

As if the clock hadn't finished striking, and the convulsive little Haymaker at the top of it, jerking away right and left with a scythe, in front of a Moorish palace, hadn't mowed down half an acre of imaginary grass, before the Cricket joined in at all!

Why, I am not naturally positive. Every one knows that I wouldn't set my opinion against the opinion of Mrs. Peerybingle, unless I were quite sure, on any account whatever. Nothing should induce me. But this is a question of fact. And the fact is, that the kettle began it at least

five minutes before the Cricket gave any signs of being in existence. Contradict me, and I'll say ten.

—*Dickens—The Cricket on the Hearth.*

The extract from Byron's 'Mazeppa', page 438, is an excellent example of prevailing rapid movement, and may be practiced in addition to the five examples given above. Frequent and careful practice of rapid utterance gives nimbleness, force, and accuracy to the lips and tongue, renders syllabication clear-cut, and eliminates hesitation and drawl.

VARIED MOVEMENT.

Symbols:—*vs.*, very slow; *s.*, slow; *sr.*, slower; *gs.*, gradually slower; *vf.*, very fast; *f.*, fast; *fr.*, faster; *gf.*, gradually faster; *m.*, moderate. Emphatic words and syllables of quantity, **in heavy-face type;** words and syllables of short quantity—explosive, but not necessarily loud, italicized; pauses, longer and shorter, ‖, ‖, |, '.

s **Oh,** that this too,' too' solid flesh' would **melt,**‖
Thaw,‖ and resolve itself' into a **dew;**| ‖
Or' that the Everlasting' had not fixed'
His canon 'gainst' self-slaughter.| ‖ **O** God!‖ **O** God!‖
sr How **wea**ry,| **stale,**| flat,' and unprofitable'
Seem to me' all the uses of this world.‖
fr **Fie** on't!‖ O fie!‖ 'tis an unweeded garden,‖
gf That grows to seed;‖ things rank,' and gross in nature,'
Possess it **mere**ly.| ‖ *sr* That it should come to this!‖
s But two' months' dead!| *f* nay,' not so *much*,| *not* two:‖
s So excellent a king;‖ that was,' to this,|
Hyperion to a satyr;‖ *fr* so loving to my mother,'
vf That he might not beteem the winds of heaven'
Visit her face' too roughly.‖ *f* Heaven and earth!|
Must I remember?‖ *gf* **Why,**' she would hang on him,'
As if increase of appetite' had grown
By what it fed on;‖ *s* and yet,| within a month,—‖
vf Let me not think on't!‖ *s* **Frail**ty,| thy **name** is woman!—‖
vs A little' month;‖ *s* or ere those shoes were old,|
m With which she followed my poor father's body,|

s Like' Niobe,| **all tears,**—‖ *vs* **why** she,‖ even **she,**‖
f (O God!' a *beast*,| *vf* that *wants* discourse of reason,'
Would have mourned longer,)—| *s* married with my uncle,|
sr My father's' brother,‖ *m* but no more like' my' father,‖
f Than I' to Hercules:‖ *fr* within a month?|
gf Ere yet the salt of most unrighteous tears'
s Had left the flushing in her galléd eyes,|
She married.

—*Shakespeare—Hamlet.*

m Ay,' so,' God b' wi' ye.| ‖ *s* Now I am a**lone.**| ‖
sr **Oh,** what a rogue' and peasant' **slave** am I!‖
s Is it not monstrous,| that this **player** here,|
fr But in a fiction,| in a **dream** of passion,|
f Could force his soul' so to his own conceit,'
sr That,' *f* from her working,' *sr* all his visage wanned,|
Tears in his eyes,| distraction in's aspéct,|
A broken voice,| *fr* and his whole function suiting'
With forms to his conceit?‖ *s* And all for' nothing!| ‖
For' *Hec*uba!‖
f What's Hecuba to him,' or he to Hecuba,|
sr That he should **weep** for her?‖ *s* What would he do,|
gf Had he the motive' and the cue for passion'
That I have?‖ *s* He would drown the stage' with tears,|
gf And cleave the general ear' with horrid speech,|
Make mad the guilty,| and appall the free,|
sr Confound the ignorant,‖ and amaze,' indeed,'
fr The very faculties| of eyes and ears.| ‖ *s* Yet I,|
A dull and muddy-mettled rascal,| *sr* peak,'
Like John-a-dreams,| *fr* unpregnant of my cause,|
s And can say nothing;‖ no,| not for a king,|
gf Upon whose property' and most dear' life,|
A damned defeat was made.| ‖ ‖ *s* Am I a coward?‖
gf Who calls me villain?| *breaks* my *pate* across?|
gf Plucks off my beard,' and blows it in my face?|
gs Tweaks me by the nose?| gives me the lie i' the throat,|
As deep' as to the lungs?‖ *s* Who does me this,' ha?‖ ‖
'Swounds,| I should take it;‖ *m* for it cannot be,'
But I am pigeon-livered,| and lack gall,'
To make oppression bitter;‖ *s* or ere this,|
gf I should have fatted' all the region kites|

s With this' **slave's**' offal.| ‖ *vs* Bloody,| bawdy| villain!‖
Remorseless,| treacherous,‖ lecherous,|‖ kindless| villain!‖
O' vengeance!| ‖
fr **Why,**| what an ass' am I!‖ *s* This is most brave,|
That I,| the son' of the dear murderéd,‖
Must,| like a trull,| *fr* unpack my heart with words,|
And fall a-cursing,| *fr* like a very drab,‖
A scullion!| ‖ ‖
s Fie upon't!| foh!| ‖ About,' my brain.| ‖ I have heard,'
That guilty creatures,' sitting at a play,|
gf Have,| by the very cunning of the scene,'
Been struck so to the soul,| *sr* that presently'
They have proclaimed' their malefactions;‖
s For murder,‖ *fr* though it have no tongue,| *s* will speak|
With most miraculous organ.| ‖ ‖ *vs* I'll have these players'
Play something' like| *fr* the murder of my father,|
Before my uncle:‖ *sr* I'll observe his looks;|
fr I'll tent him to the quick;| *s* if he but blench,‖
I know my course.| ‖ *s* The spirit' that I have seen,|
May be' the Devil:‖ *fr* and the Devil hath power'
To assume' a pleasing shape;‖ *s* yea,| and,' perhaps,'
fr Out of my weakness' and my melancholy|
fr (As he is very potent with' such spirits),|
s Abuses me' to damn me.| ‖ ‖ *f* I'll have grounds'
More relative than this:| ‖ *s* the play's the thing'
Wherein I'll catch' the *s* conscience| of the king.

—*Id.*

s With **dream**ful **eyes,**| my spirit **lies**'
Where' summer' **sings,**' *fr* and **never** dies;‖
gf O'er**veiled** with **vines,**| she **glows** and **shines**|
gs Among her future' **oil** and **wines.** ‖

f Her children,' *fr* hid the cliffs amid,'
sr Are gamboling' *fr* with the gamboling kid;|
sr Or| down the walls,' *f* with tipsy calls,'
gs Laugh on the rocks' like waterfalls.‖

s The fisher's **child,**| *fr* with tresses **wild,**|
gs Unto the **smooth**' bright sand' be**guiled,**‖
fr With **glow**ing lips,' **sings**' *fr* as she skips,'
s Or' **gaze**s| at the **far**-off ships.

—*Read—Drifting.*

Rhythm.

The basis of easy, fluent, distinct enunciation, in connected discourse, lies in the relation between the accented and the unaccented syllables. Upon the fact that, as a rule, every second or third syllable is accented, rests the very possibility of consecutive utterance. When, as sometimes happens, four or five successive unaccented syllables occur, the most nimble and dexterous tongue and lips are apt to stumble and mumble. Here are a few instances:—

Tongue-Testers.

Divided into delightful gardens. When his change came, he pocketed it absently. She stood at the door, welcoming him in. He comforted her, as he had comforted her before. How he had counted upon that moment! And now that it had at last arrived, how hopelessly his prearranged actions eluded him!

When the same articulative contact, initial, occurs on several successive syllables of an unaccented cluster, with a change of vowel, the difficulty of distinct and tripping utterance is greatly increased; as in the first and last examples above. As a preventive of disaster, a plodding or careless reader will give one or more of the syllables a gratuitous and clumsy accent. In a given case, if faithful practice fails to secure ease and certainty, it is advisable to change the words or the order of the words, without altering the thought value.

Giving force or prolongation, and sometimes both, to properly unaccented syllables, and giving emphatic value to accented but unemphatic words produce a heavy, thumping, tedious movement, and murder rhythm; and they constitute one of the commonest of speech faults. Of, on, for, in, by, to, the, a, shall, can, do, I, thou, you, my, their, your, there (expletive), etc., are magnified into monstrous prominence by many speakers and readers, especially readers of verse.

(See 'Auxiliary and Connective Words,' p. 46; 'The Vice of Disarticulation,' p. 98; and 'Another Frightful Example,' p. 377.)

The Structure of the Measure.

The vocal impulse of a rhythmical measure begins at the vowel opening of the accented syllable, and continues through the immediately following unaccented one or ones; a new impulse begins with the next accent, carrying upon its tide the next succeeding unaccented syllables; the pulsative impulse is renewed with the next accent,—and so on. And, generally, the unaccented syllables are, by the law of organic action,—pulsation and remission,—enclitic to their immediately preceding accent. When two accents are contiguous, they begin two separate measures. When a sense group begins with one or more unaccented syllables, they are theoretically regarded as closing an imperfect measure, the pulsative syllable of which is wanting; but, practically, they are regarded as proclitic to the first accent.

The tendency toward a pulsative, or rhythmical, utterance is based on the above-mentioned natural law: the easy, normal movement of the organs of breathing and voice is always rhythmical. It is analogous to the rhythm of tranquil breathing, of the pulse beat, of the cadence of the feet in walking, dancing, and running; of the sweep of the waves, the tides, the winds; of the swaying of boughs; of the alternanations of day and night, of the order of the seasons, of the flight of stars and systems through the fields of space.

Mechanical Rhythm.

The lowest form of rhythm is when the successive accents receive the same quantity and force, and the time from accent to accent is uniform, while the pauses occur at regular intervals and are equal in time; as in prosodial scansion, singsong, and the child's lilting gabble of verse.

Rational Rhythm.

Rational, artistic rhythm does not defeat or obscure the sense, or take the place of it; does not give the accents a uniform vocal value: but subtracts force, quantity, inflection, volume, and color from unemphatic, and confers them upon emphatic, words; and incorporates into itself all the pauses of grouping and emphasis. It is an organic essential of all finished reading and oratory, as it is one of the chiefest charms of cultivated conversation.

RATIONAL RHYTHM VS. METER.

Compare the prosodial scansion of Longfellow's stanza,—

Téll me	nót in	móurnful	númbers,
Lífe is	bút an	émpty	dréam; ⅂
Fór the	sóul is	déad that	slúmbers,
Ánd things	áre not	whát they	séem, ⅂	—

with a rhythm that not only respects, but enforces, sense, sentiment, and 'the reading flow':—

Téll me	nót ⅂	⅂ in	mōurnful	nūmbers,	—
Līfe ⅂	⅂ is but an	émpty	drēam;	—	—
⅂ For the	sōul ⅂	⅂ is	déad ⅂	⅂ that	slūmbers,	—
⅂ And	thīngs ⅂	áre not	—	whát they	sēem.

In the first line, 'not' is the principal emphatic word, and therefore claims the lion's share of pitch, force, quality, and of time, in quantity and pause,—mostly in pause, since 'not', a variable, can receive but limited extension. 'Mournful numbers' should have moderate prolongation of the accents; 'tell' requires but accentual force and time.

In the second line, 'dream' is the principal word, and its time should fill a whole measure; 'life' is the next most important word, capable of only slight extension, so that its emphasis depends upon stress and pause; 'empty' is debatable

—may be made simply accentual, or emphasized by stress and intonation, without change of rhythm; 'but' should not receive even accent.

In the third line, 'dead' is the leading word; 'slumbers' is little, if any, more than accentual, being implied in 'dream', of the second line; 'soul' is accentual, or little more. The first word of the line, 'For,' is debatable: it would be given accentual, or even emphatic, value, by some good readers; but the effect of the line, and of the stanza as a whole, is perhaps better, if 'For' is spoken without the accent.

In the last line, 'are' is the chief word; 'seem' should receive moderate antithetic emphasis, by inflection and quantity; 'things' and 'what' are accentual; 'And,' unaccented.

The vigilance and skill of the poet are constantly exerted, to shift the seat of principal emphasis, line by line, and stanza by stanza, so that the strongest rhythmical pulsations shall not occur at intervals too regular. In rhymed verse, corresponding lines—as, lines one and three, and lines two and four, of the example,—should not have the strongest beat at the same point, unless for special effect. 'It is one of the chief beauties of good verse that the phrase groups, into which the words fall, do not coincide with the metrical groups of feet and lines, but form, as it were, patterns of their own upon the pattern of the meter. It is in this counterplay between the meter and the sense that the charm of versification lies. From this it follows as a practical corollary, that, to read verse well, one must so mark the rhythm as not to injure the sense, and so render the sense as not to spoil the rhythm.'

In metrical scansion, time and force are evenly distributed: that is, each foot, or measure, occupies the same time in utterance as every other foot, and each accent has the same time and force as every other accent. In the present case, 'dream' and 'seem' are measures containing but one syllable;

but, in scanning, they are pronounced with the stress and quantity of the other accents, with an after pause long enough to complete the time of the measure.

'And Things Seem Not What They Are.'

In adjusting the time so as to satisfy grouping and emphasis, as well as the reading flow,—that is, in meeting the conditions of rational rhythm,—the measures, as presented to the eye, are broken and irregular. In the second score above, only seven of the twenty-five measures look like trochees; and yet the stanza is a fair average example of trochaic verse.

Four measures—'𝄾 in,' in line one, '𝄾 is,' '𝄾 that,' in line three, and '𝄾 And,' in line four—consist of a pause in place of the accent, and an unaccented syllable; one measure, '𝄾 For the,' third line, is made up of a pause and two unaccented syllables; and one measure, '𝄾 is but an,' line two, consists of a pause and three unaccented syllables.

Three measures of silence—after 'numbers,' 'slumbers,' and 'are not'; and one double measure of silence—after 'dream'—are necessary, for grouping and emphasis. To justify itself as vital and organic, rhythm must reconcile, coordinate, and utilize pause, quantity, stress, intonation, movement—everything that is necessary to express the thought and the emotion.

Movement Transitions Rhythmical.

Time is the basis of rhythm; and, so long as the movement does not change, measures must occupy equal times. The movement transitions must themselves be rhythmical, and rhythmically adjusted to the ground scheme, so that the entire vocal presentation dovetails at all points, like the patterns of a mosaic. In the example, the measures, '𝄾 is but an,' '𝄾 For

the,' should occupy the same time as '⏑ in,' '⏑ is,' '⏑ that,' '⏑ And,' 'not ⏑,' 'Life ⏑,' 'soul ⏑,' 'dead ⏑,' 'things ⏑'; and these the same time as 'Tell me,' 'mournful,' 'numbers,' 'empty,' 'are not,' 'what they,' which are regular trochees. 'Dream' and 'seem' should fill the full measure.

When the movement is quickened or retarded; when expletives are enclitic or interjected; when parentheses and subordinate grammatical elements generally are prefixed, interpolated, or subjoined,—all these changes of movement are to be adapted and fitted into the prevailing movement of the passage as a whole so that all is in rhythmical keeping.

The sentence from Macaulay's 'Milton' (pp. 144, 173), presents a fine instance of acceleration, in the movement of the phrases, 'nor domestic afflictions, nor political disappointments'; in which the measures have, or should have, the same time as prevails throughout the sentence; but they are accelerated measures—that is, more syllables are spoken in the time allotted to each measure.

Imperfect Measures.

When either the pulsative or the remiss portion of a measure is wanting, the time is filled out with a pause, and the measure is called Imperfect. But for the emphasis on 'not', in the first line of Longfellow's stanza, on 'Life', in the second, and on 'dead', in the third, the next following syllable would be enclitic, and in each instance there would be a single measure, a regular trochee,—'not in,' 'Life is,' 'dead that,'—instead of three imperfect measures.

Rational Rhythm vs. Prosody.

It is, perhaps, well to know, theoretically, the prosody of the prosodists; but, practically, the reader can secure the knowledge and use of rhythm far more directly. Take the

two fundamental principles,—a. Action and remission, accented and unaccented; b. All measures in the same movement in equal times: then, since pulsation involves remission, and is the source and means of connected utterance,—

a. Make every measure begin with an accent or a pause;

b. Make every accent begin a measure.

With this single, simple, and natural type of measure, and the measure of silence for occasional need, the correct rhythm of any passage, whether prose or verse, may be scored and read. The subject of rhythm is thus stripped of its mantle of complexity and mystery. We are done at once with the superfluities of iambus, anapest, pyrrhic, amphibrach, amphimacer, and spondee; which have no other use and mission in the world but to fill the back pages of the grammar, and make students devoutly thankful that Greek and Latin are dead languages. Dead, possibly, of too much prosody.

The Forms of Measure.

The following are the possible measures of speech.

1.

The Double Measure, ax, consisting of one accented, followed by one unaccented, syllable—the simplest type of pulsation and remission, next after the radical and vanish of the syllabic concrete. Mr. Murdoch calls it the Common Measure. It is the trochee of the prosodists. The words,

Final, spirit, mental, glitter,

if spoken in fluent, equable succession, will illustrate a rhythm of Double Measure.

2.

The Single Measure, a, consists of a single syllable of long quantity, filling the time of the whole measure; the pulsative action being at the radical of the vowel, and the remission on

the vanish of the syllable. The first two measures of 'Ossian's Address to the Sun',—

|O| thou| ⅂ that| rollest a-| bove, ⅂ |

may serve to illustrate this form; also, the measures, 'dream,' 'seem,' in the stanza from 'The Psalm of Life', discussed above.

3.

The Triple Measure, axx, is made up of an accent and two enclitics; as,—

Impetus, myriad, visible, galaxy, spirited.

4.

The Quadruple Measure, axxx, consists of an accent and three enclitics; as,—

Spiritual, valuable, peremptory, admirable.

5.

The Accelerated Measure, axxxx, axxxxx, consists of an accent and four, or sometimes five or more, enclitics; as,—

Spiritually, peremptorily.

Such measures are very rare, outside the hurry and clutter of careless colloquial speech.

6.

In the Strong Imperfect Measure, a ⅂, and the Weak Imperfect Measure, ⅂ x, ⅂ xx, ⅂ xxx, the remiss or the pulsative portion is wanting, its time being filled with a pause.

By the judicious use of imperfect measures, the adjustment of emphatic and grouping pauses is facilitated, and the rhythm is rendered organic; as,—

|Perfect| love ⅂ |casteth| out ⅂ |fear. |
| ⅂ A-| way! |—| ⅂ a-| way! |—| ⅂ and| on wel dash! ⅂ |

Rhythm, as Affected by Emphasis.

A simple example will serve to illustrate how readily measure and rhythm adapt themselves to changes of emphasis.

Note, and take advantage of the fact, that, so long as none of its words is emphatic, the phrase, 'go with us to the,' can be spoken as one accelerated measure; or it may be divided into two measures, by the introduction of a short pause after 'us'; the latter rhythm being, of course, the more leisurely.

|Henry| says he will| go with us | ↘ to the| *park* ↘ | ↘ next |Wednesday. |

|Henry| says he will| go with us to the| park ↘ |*next* ↘ |Wednesday. |

|Henry| says he will| go with us to the| park ↘ | ↘ next |*Wednesday.* |

|Henry| says he will| go with| *us* ↘ | ↘ to the| park next |Wednesday. |

|*Henry*| says ↘ | ↘ he will| go with us| ↘ to the| park next |Wednesday. |

|Henry| *says* | ↘ he will| go with us| ↘ to the| park next |Wednesday. |

Henry| says |—|*he* will go| with us | ↘ to the| park next |Wednesday. |

|Henry| says he| *will* go| *with* us | ↘ to the| park next |Wednesday. |

|Henry| says ↘ | ↘ he| *will*| *go* with us | ↘ to the| park next |Wednesday. |

Several of the above cases might be embodied in a single reading; but any reading of the sentence whatever—declarative, interrogative, exclamatory, sarcastic, petulant, somber, bright,—can be and should be, made rhythmical.

Study and master the impatient rush of the rhythm, in the last sentence of this example from Carlyle:—

Be no longer a chaos. Produce! produce! |Were it but the| pitifulest infini-|tesimal| fraction of a| Product, |—| ⅂ pro-|duce it! |

The effect of impetuosity depends, in the utterance, upon the two quadruple measures, 'were it but the,' 'fraction of a,' and, coming between them, the remarkable accelerated measure, 'pitifulest infini-,' consisting of the accent and six enclitics; the secondary accent of the syllable 'in-' being suppressed. The triple measure, '-tesimal,' contributes its share to the Marathon rush of the sentence.

'Pitifulest infini-' could, of course, be separated, and 'infini-' read as a measure; but, so read, the sound of the sentence would not echo the 'divine fury' of its thought.

Colloquial License.

Through the slurring of secondary and unemphatic accents, that is, by throwing them into the remiss, or enclitic, part of the measure,—as in the case of 'infini-', above,—and the omission or slighting of some of the grouping pauses; the rhythm of easy, familiar colloquy has fewer measures and a more rapid and tripping movement than belong to sedate and serious discourse. An audible comparison of the two following scores of the same sentence will illustrate this difference.

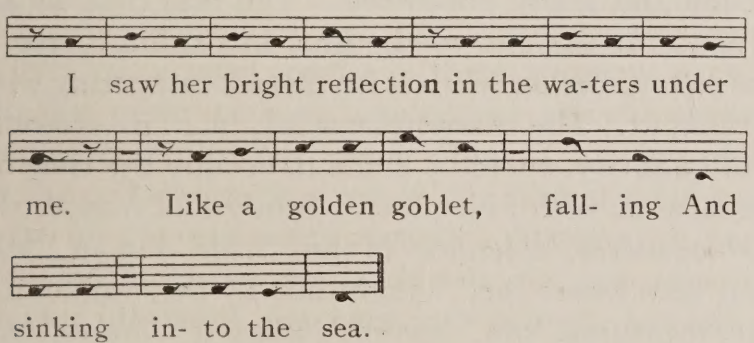
|Speak the| speech, I| pray you, | ⅂ as |I pro-|nounced it |to you, |—|trippingly on the| tongue; |—| ⅂ but if you |mouth it, | ⅂ as| many of your| players| do, ⅂ | ⅂ I had as |lief the| town-|crier| spoke my| lines. |

|Speak ⅂ | ⅂ the| speech, ⅂ | ⅂ I |pray you, |—| ⅂ as| I ⅂ | ⅂ pro-|nounced it| to you, |—|trippingly| ⅂ on the| tongue; |—|but ⅂ | ⅂ if you| mouth it, | ⅂ as| many | ⅂ of your| players |do, |—| ⅂ I |had as| lief ⅂ | ⅂ the| town-|crier |—|spoke my |lines. |

The Adaptation of Measure to Thought, in Verse and Prose.

The rhythm of verse is more regular than that of prose, from the predominance of some one kind of measure; nevertheless, the beauty and fitness of poetic rhythm is largely dependent on the deft introduction of other measures than the prevailing one. Both perfect and imperfect measures are thus utilized. A strict adherence to one unvarying measure would render the reading aloud of verse unendurably monotonous; and unless verse is said or sung, it is virtually a dead language.

By the introduction of two triple measures into a rhythm grounded on double measure, Longfellow beautifully images rapid descent, and at the same time gracefully varies the movement, in the following stanza, from 'The Bridge.'



The following more extended passage, in blank verse, from Tennyson's 'The Passing of Arthur', still further shows the skillful employment of variform measures, in order that the rhythm of utterance shall coincide with the rhythm of thought and feeling. For our purpose, I disregard the conventional presentation of the text in verse form, line by line; but the opening of each line is indicated by the usual capital letter.

| ˃ Then| quickly| rose Sir| Bedi-|vere, ˃ | ˃ and| ran, |—| ˃ And| leaping| down the| ridges| lightly, |—| plunged A-

|mong the| bulrush| beds, ⅂ | ⅂ and| clutched the| sword, |—| ⅂ And| strongly| wheeled |—| ⅂ and| threw it. | ⅂ The | |great ⅂ |brand |—|Made ⅂ | lightnings | ⅂ in the| splendors of the| moon, | ⅂ And| flashing| round and| round, | ⅂ and |whirl'd in an| arch, |—| Shot ⅂ |—| ⅂ like a| streamer of the| northern| m o r n, |—| Seen where the| moving| isles of |winter |—| shock ⅂ | ⅂ By| night ⅂ | ⅂ with| noises | ⅂ of the| Northern| Sea. |—|—| So ⅂ |flashed and| fell | ⅂ the |brand Ex-|calibur: |—|But ⅂ |ere he| dipt the| surface, |—|rose an| arm, |—|Clothed in| white ⅂ |samite, |—|mystic, |—| wonderful, |—| ⅂ And| caught him by the| hilt, ⅂ | ⅂ and| brandished him| Three| times, | ⅂ and| drew him |under in the| mere. |

As printed in verse form, 'plunged' ends a line, and 'Among' begins the next. Make no pause between the two words, for the good reason that the sense does not pause; and a pause would defeat the poet's purpose to present a picture of swift action and ready obedience. The rule that we should always pause at the end of the line, in reading verse, is an excellent rule to break, when it involves a tampering with the flow of thought. The spaced-out word, 'm o r n,' spoken by a master of quantity, could be made to occupy the time of two entire measures, with fine effect. Study and master the accelerated measures, 'splendors of the,' 'whirl'd in an,' 'streamer of the,' 'seen where the,' 'caught him by the,' 'under in the'; the single measures, 'ran,' 'sword,' 'wheel'd,' 'brand,' 'moon,' 'round,' 'arch,' 'sea,' 'arm,' 'three,' 'times,' 'mere'; and the strong imperfect measures, 'great,' 'made,' 'Shot,' 'shock,' 'So,' 'But,' 'white,' 'hilt.'

One of the most beautiful passages in the Bible is the Twenty-third Psalm; when read aloud, 'with the spirit and with the understanding,' it is a privilege and a delight to listen. In its almost flawless rhythm lies much of the secret of its charm.

| ⅂ The| Lord is my| shepherd; |—| ⅂ I shall not| want. |—|—| ⅂ He| maketh me to| lie |down | ⅂ in| green| pastures:

| ⅂ he| leadeth me be-|side the| still| waters. |—|—| ⅂ He re-|storeth my| soul: |—| ⅂ he| leadeth me | ⅂ in the| paths of| righteousness | ⅂ for his| name's| sake. ⅂ |—|—|Yea, |though I| walk ⅂ |through the| valley | ⅂ of the| shadow of |death, ⅂ | ⅂ I will| fear no| evil: ⅂ |—| ⅂ thy| rod and thy |staff ⅂ | ⅂ they| comfort me. |—|—|Thou pre-|parest a |table be-|fore me | ⅂ in the| presence | ⅂ of mine| enemies: |—| thou a-|nointest my| head with| oil: | ⅂ my| cup ⅂ |runneth| over. |—|—|Surely |—|goodness and| mercy shall |follow me |—| all the| days of my| life: ⅂ | ⅂ and I will| dwell in the| house of the| Lord ⅂ | ⅂ for|-ever. |

This fine sentence of Macaulay's is well worth repeating here, for the sake of noting its admirably managed rhythmus.

|Neither| blindness nor| gout, ⅂ | ⅂ nor| age nor| penury, | ⅂ nor do-|mestic af-|flictions nor po-|litical disap-|point-ments, | ⅂ nor a-|buse, ⅂ | ⅂ nor pro-|scription, | ⅂ nor neg-|lect, ⅂ | ⅂ had| power to dis-|turb ⅂ | ⅂ his se-|date and ma-|jestic| patience. |

The first two groups consist of three measures each. Note that the first group ends with an accent, and the second with a triple measure; so that, while there is a unity of stately pace in the collocation as a whole, the terminal differences of the parts give a necessary variety. Suppose it had been written, 'Neither gout, nor blindness, nor age, nor penury'; or, 'Neither blindness, nor gout, nor penury, nor age',—and either phrasing would have pointed toward monotony.

The happy introduction of the accelerated measures of the third group,—'nor domestic afflictions, nor political disappointments,'—was no accident, but the response of the artist to a recognized necessity. Read the sentence, omitting this group, and though considerably shorter, it seems as long, or longer. By the use of a breathing pause after 'afflictions', and the enforcement of the secondary accent on the syllable 'dis-', the two measures, '-flictions, nor po-|litical disap-|,' might be broken into four,— '-flictions, | ⅂ nor po-|litical

|disap-|'; but that would defeat the writer's purpose to relieve the sentence of its otherwise too formal sound.

The Fault of 'Lining-out', in the Reading of Verse.

Rational grouping, as we have seen, is a very large constituent of rational rhythm, in the reading of either prose or verse.

In reading verse, especially, the visual arrangement of line and stanza commonly induces, or at least encourages, the unintelligent and unpleasant fault of 'lining-out'; nearly every line being read as a separate group, and the beginning of each line marked by a transition of pitch and force, whether or not there is a transition of sense. The fault arises from a conscious or unconscious effort to secure variety,—to escape from the meaningless, chanting movement and melody, of which the reader is more or less aware. This groping and grasping for variety for its own sake always results in a monotony of repetitious melodic sweeps; it is, in fact, taking pains to produce the very effect that the reader is anxious to avoid.

Sense Grouping vs. Jingle Grouping.

As has already been stated, the rhythm should be organic—based upon and co-ordinate with the movement of thought and feeling; and the pause, a vital element of rhythm, as it is the all-in-all of grouping, must be so placed and so timed as to enforce and illumine, or it can be only an element of confusion and obscurity.

In verse, a pause of silence should not be made at the end of the line, unless the sense demands it. A slight, just perceptible hold, however, may often, perhaps usually, be made on the last word of the line, even when thought and verbal structure are closely continuous. In its perfection, this is a last, consummate grace in the poetic rendering of poetry.

By a judicious placing of the important and minor pauses within the line, the artistic reader does justice to thought and feeling, and at the same time replaces the jingling mechanics of meter with a noble and varied rhythm that fascinates the ear and wins the heart and the judgment.

A Simple Example.—As a simple illustration of the above statements, let us study these lines, from Tennyson's 'The Lady of Shalott.'

> Willows whiten, aspens quiver,
> Little breezes dusk and shiver
> Through the wave that runs forever
> By the island in the river
> Flowing down to Camelot.

The average reader gets little but jingle out of these lines.

No need here of a single emphatic inflection, and therefore none should be made; the melody ought to flow as smoothly as does the thought, as does the river; for which reason, the rising inflection, the simple slide and the wave of the second, should prevail throughout, until the last word is reached. 'Camelot,' the cadencial word, has all its inflections falling, because its first syllable bears the accent; but the word need not be emphasized inflectively—indeed, should not be, as it would mar the repose of the poet's picture, and convert the lines into a piece of hydrological information, of which we are already possessed, in reading the preceding stanza.

The first line consists of two clauses, forming two groups, each requiring a pause after it, of course, the second the longer; the second clause distinctly, but not greatly, lower in pitch than the first.

The second line begins a statement that runs throughout the remainder of the stanza, the poet adding circumstance to circumstance—piecing out the thought, until it is finished.

The emphatic words are to be indicated by stress, volume, and quantity, not 'overdone, or come tardy off.' After each grouping pause, the melody should recommence at the preceding terminal pitch, that the groups may be aggregated into a single thought unit. Let the grouping be as follows:—

Little breezes| dusk and shiver' through the wave‖ that runs forever¯ by the island‖ in the river¯ flowing down to Camelot.

The ¯ sign, attached to 'forever' and 'river', is intended to indicate the grouping by quantity, or hold, instead of the pause of silence.

A More Difficult Example.—The following, from Drake's 'The American Flag', will tax the skill of the skillfulest. The first and last lines present no especial difficulty, but the second and third require both judgment and dexterity.

Then shall thy meteor glances glow,
And cowering foes shall sink beneath
Each gallant arm that strikes below
That lovely messenger of death!

Of course, it is the fault of the poet, that each of the lines in question ends with a preposition, and that, at the same time, he has chosen a form of verse that asks for full quantity and stress on the final accent of the line; so that, in these instances, the lowly dandelion is ordered to leave the ranks and to assume the swelling port of the drum-major, the stalwart and gaudy sunflower. Moreover, each of these prepositions groups syntactically with the following line.

To give a reading at all satisfactory, the reader must arbitrate and reconcile as best he may the conflicting claims of sound and sense.

The best solution of the problem I am able to suggest, is this:—

Let the first line be read with vivid rising melody and crescendo volume, culminating, on 'glow', with a strong, swelling, falling (direct) wave. Begin the next line at the terminal pitch of 'glow', and rise again, to culminate in an abrupt falling slide of fourth or fifth on 'shrink', which is to be followed by a long grouping and emphatic pause. Pronounce 'beneath' as a monotone phrase, deriving its pitch from the vanish of 'shrink', with moderate prolongation of its last syllable, and followed by a pause of the very briefest. Mass 'each gallant arm that strikes', carefully avoiding a pause after 'arm'; give 'strikes' a rising inflection (of a second), and follow it with a marked grouping pause. 'Below,' monotone, taking pitch from 'strikes',—with quantity on the last syllable, and with no pause, or the slightest, between it and the next word, 'that.' A pause of emphasis after 'lovely.'

FORCE:

THE EQUABLE CONCRETE; STRESS; GENERAL FORCE.

FORCE.

Force, or energy, of voice, is the audible sign, in kind and degree, of the causative mental or emotional energy,—the Will.

Force is heard as distributed over a group, a sentence, a stanza, a paragraph, a section, a whole discourse; in which case it is called General Force.

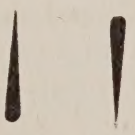
It is also used to throw into emphatic prominence a syllable or a word, here and there, giving rise to the distinction of Special Force.

Special Force, under the name of Stress, is heard on all the accented syllables of emphatic words.

Preliminary to the study of Stress, it is important to understand clearly the form and function of the Equable Concrete.

The Equable Concrete.

This, the normal form of syllabic utterance in unimpassioned speech, and of the unaccented and unemphatic syllables of all speech, is visibly typified by a slender, wedge-shaped character,



The inflection is a straight rising or falling slide of the second; the radical (vowel opening) has a light but distinct

fullness and explosive abruptness, and from that opening the syllable tapers instantly and equably to silence.

Doctor Rush called the opening of the tonic the Radical, because from it, as from a root (radix), springs all syllabic utterance, and consequently all speech. The diminishing latter part of the impulse he called the Vanish, in analogy to the fading from sight of a receding object.

Expressing it differently, consecutive utterance is a process of alternate seizure and release: The radical is the seizure, or attack, and the vanish is the audible release, or letting-go of the syllable, preparatory to the seizure of the next.

Since the radical and the vanish are necessarily involved in each other—are inseparable,—Doctor Rush called this unobtrusive, delicate, but beautiful and pervasive form of the syllabic impulse the Equable Concrete:—Concrete, because radical and vanish are organic—grow together (con-cresco); and Equable, because the syllable diminishes in force and volume symmetrically, constantly, and smoothly, from its clear, crystalline opening to the end, where it dies in silence.

The Golden Key to Beautiful Utterance.

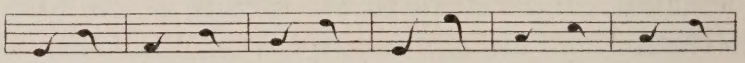
Mr. Murdoch says (Analytic Elocution):—

> The concrete function is the foundation upon which is built the measurement of all the sounds of speech, and is the principle which underlies the life and power of every utterance of the speaking voice, from the most delicate audible whisper to the accumulated forces of the loudest and most prolonged shout within the capabilities of the vocal mechanism. It is the key which unlocks the whole philosophy of the speaking voice. A theoretical and practical understanding of this great fundamental principle of spoken language not only develops the full powers of the voice, but gives control of it for effective and natural utterance.

Exaggeration Necessary, in the Early Study and Practice of the Equable Concrete.

For the untrained ear, the attempt to scrutinize and analyze this delicate and momentary syllabic form is like trying to pick up a cambric needle with a pair of blacksmith's tongs. It should, therefore, be greatly magnified in the initiatory study.

Take one or more of the narrow (long) vowels, and from a clear, sharp, and somewhat loud radical, make straight slides of earnest inquiry and command, alternately, thus:—



E? E! Ah? Ah! O? O! Oi? Oi! Awe? Awe! Ay?Ay!

If well and gracefully done, the proportions of radical and vanish in the Equable Concrete will be heard, but on a much enlarged scale of time, volume, force, and extent of inflection. Many, many repetitions should be made, until the form and character of the syllabic impulse are thoroughly familiar. Then, gradually diminish the loudness, the interval of the slide, and the quantity, but retain the clear abruptness of the radical,—the abruptness, not the loudness,—until, at length, the syllable is of but an instant's duration, and a clear and slender spicule—almost a point—of sound.

Attention in practice to the bright, decided—not loud—explosive attack of the radical and the instant taper of the vanish, tends to divest the habitual speech of drawl, renders the syllabication distinct, and induces that clear-cut, crystalline character in enunciation that we admire the more because it is so rarely heard.

In matter-of-fact speech, every syllable should have its distinctly perceptible equable-concrete form; but the accents,—because they give the momentum and flow of movement and rhythm, and largely regulate melody,—should re-

ceive superior force and time and especial abruptness and fullness. Speech thus comes 'trippingly on the tongue.'

Why Curve the Notes in the Notations?

The slender, straight characters of the first paragraph under the heading, 'The Equable Concrete,' page 178, are more truthfully representative of the shape and direction of the syllabic note of unimpassioned speech, than the curved characters of the diagram above, page 180. Doctor Rush adopted the curved form for the syllabic note in his own notations, simply for its more graceful appearance, when placed on the staff. He says, 'Philosophy of the Human Voice,' page 99, footnote:—

> On first observing the peculiar character of the radical and vanish, when my attention was sometimes misled by hasty conclusions, and while doubtfully experimenting on the form of melody, I drew, partly after the pattern of a musical note, the symbol of the concrete as it still remains. And see how that deceitful thing, the mind, with its resemblances, as we are prone to use them, should be watched. Upon the first draft of the illustrations, the graceful lines of a Greek scroll seemed analogous to the delicate impression of the vocal vanish; and the form then given to the symbol subsequently so influenced my perception, that perhaps I am not yet quite free from the thought that induced it. Although aware from the first, that the figurative representation of the radical and vanish should be by the outline of a spire, still the wedgelike symbol, especially if set obliquely on the staff, appeared too awkward a picture of this master—no, this mistress—principle of the voice.

'Equable Concrete' a Better Term than 'Unimpassioned Radical Stress.'

Most writers since Rush, including Murdoch and Russell, place the Equable Concrete under the head of Radical Stress,

calling it Unimpassioned Radical Stress. It is true that the equable concrete and radical stress are of the same type, the explosive; if the equable concrete is to be called a stress at all, it is certainly radical stress. But Rush intended, and with most excellent reason, to restrict the term, Stress, to emphatic and impassioned forms and degrees of syllabic force; so as to distinguish between the vocal elements belonging to the enunciation of simple, unexcited thought and such as express passion and emotion: as he distinguished between the 'thoughtive' second and the expressive intervals, and between 'natural' quality and the emotional qualities. 'Unimpassioned stress' is a misnomer.

Occlusion the Key to Clear, Brisk Syllabic Touch.

The clear abruptness of the vowel opening, as we have already learned, depends on a previous occlusion of the vocal channel:—at the glottis, if the syllable begins with a tonic; at the articulative station and the glottis, if a stopped mute precedes the tonic; and at the articulative station alone, if a fricative mute or a subtonic precedes the tonic. The briskness and brightness of syllabic touch is in proportion to the elastic firmness of the occlusion, the pressure of the breath at the point or points of contact, and the instant and complete release of the compacted breath. The aim and effort should be to finish the syllable as soon as possible, after the radical is struck. Make each syllable a clear, bright point of sound.

Polysyllabic Practice.

Practice polysyllables, upon the principle laid down by Professor Alexander Melville Bell. In his pamphlet, 'Phonetic Syllabication,' he says:—

That which ought to be characteristic of every educated person we look for almost in vain among the majority of the most highly educated. Instead of sonorously vocalizing, crisply articulating, and speaking out, to their hearers, they mutter and mumble, and speak in, to themselves.

The fundamental fault is the absence of phonetic syllabication. Syllables and words run together, so that the closest attention is required, to enable the hearers to gather the sense. Instead of this, we ought to be able to catch the speaker's every syllable. The difficulty is, that a speaker must utter syllables, before an auditor can catch them. This art our lecturers and other orators have need to set themselves to study. They deliver words and phrases, but not syllables. In public delivery, the last is the most important, for if syllables are heard, words and phrases will not fail of apprehension; but if syllables are lost, ambiguity and unintelligibility result. The hearer's attention flags, and the best oratorical efforts may in this way be rendered nugatory. Sound travels only at a definite rate; and, before the voice can reach a distant hearer, the speaker's ill-articulated syllables become commingled to the ear, and, of course, confused to the mind.

Spoken syllables are not the same as written syllables. The latter are divisions to the eye, to show the etymology of words; the former are divisions to the ear, and are governed solely by the sound. Every syllable—even in the quickest utterance—should have a separate impulse of voice. But, practically, a large proportion of impulses are lost, through vocal mismanagement.

The elements which make up syllables are vowels and consonants. Vowels require an open channel in the mouth; and consonants require a more or less complete closure of some parts of the mouth. Now, herein lies the grand principle of syllabic articulation. The direction of organic action ought, in all cases, to be FROM CLOSE TO OPEN; that is, from consonant to vowel; whereas, the prevailing habit among faulty speakers, is to make the action from open to close; that is, from vowel to consonant. The effect is, that vowels, instead of having a

> free channel through the mouth, directly from the throat, are, as it were, squeezed between consonants, cut short, and often altogether lost.
>
> The principle of oral action—FROM CLOSE TO OPEN—cannot be too clearly apprehended. Its practical application dictates that any vowel between consonants should be collocated phonetically with the consonant which PRECEDES, and not with that which follows it; and, conversely, that any consonant between two vowels should be collocated with the vowel which FOLLOWS, and not with that which precedes it. Thus: he-te-ro-ge-ne-ous, o-ra-to-ri-o, a-ny.
>
> The faulty action of the mouth—in moving from open to close positions—is strikingly illustrated in stuttering and stammering. The voice, in these cases, is choked in the throat, or emitted in discontinuous jerks, and the mouth is consonant-clogged. In my long experience with defects of this kind, the true principle of oral action has invariably worked like a charm. . . . . Only the nervous dread of habitual difficulty can prevent immediate relief, when once the stutterer has practically learned the simple law of phonetic syllabication: To articulate from CLOSE to OPEN.

At first, it is well to exaggerate the percussive action, and even to give each syllable an accent,—pronouncing it as if a separate word; afterward, practicing with the appropriate distinction between accented and unaccented syllables.

When two or more consonants occur between neighboring vowels, the consonants had better be divided, if it avoids an awkward articulative sequence, as, com-pact, not co-mpact; en-treat, not e-ntreat, nor ent-reat;—and at any rate, when so doing makes the following syllable begin with a closer or a stopped position. When two stopped consonants thus meet, the first goes with the preceding, the second with the following syllable. Examples: dis-play, par-ti-cu-lar, eks-tem-, or ek-stem-po-ra-ne-ous, per-fec-tion, am-bi-tion, in-ten-ded, fic-ti-tious, ob-tain, dan-ger, em-pha-sis, a-(y)e-ro-nau-tics, out-cast.

The Rhythm of the Polysyllable.

In your later practice, notice and encourage the natural tendency of unaccented syllables to become enclitic or proclitic to their neighboring accents,—to lean upon them, and, in the case of the enclitics, to float out on the momentum of the accentual impulse, as completing the measure. The pleasing rhythmic flow of verse and prose is based upon this principle. Proclitics occur only when the word begins with an unaccented syllable.

In the case of a polysyllable having more than one accent, let each accent begin a measure, and pronounce the measures in equal times. If the first accent is preceded by a syllable or syllables unaccented, regard them as the remiss portion of an imperfect measure. Examples: |unin- |telligi- |bility,| | ⏜ in- |explica- |bility,| |civili- |zation,| |over- |capitali- |zation,| |imper- |turba- |bility,| | ⏜ sup- |posi- |titiously.|

The words presented in Polysyllabic Practice, beginning on page 112, will afford copious material for practice in phonetic syllabication.

Read paragraphs or pages of simple matter of fact. Watch that accented syllables are sharp, clear, and brief,—overdoing it at first,—and that every unaccented syllable, however light, has its separate vocal impulse.

Special Exercises in Syllabication.

The following exercises in syllabication will help to establish automatic control of diaphragmatic action in voice support; volume, resonance, and carrying power in the voice; ease and clearness of enunciation; and the feeling of mastery over means that the speaker and the reader must have, before he can justly hope to achieve anything worth the world's attention.

With head and eyes a little up and the hands crossed low behind, stand in a firm, but easy and capable attitude,—and make a sob, as true to nature as you can get it, of each syllable of the first and second examples; a laugh of each syllable of the third example; a whisper, and afterward a half-whisper, of each syllable of the fourth example; and a well-rounded, smooth shout of each syllable of the fifth example. Inhale after each syllable. Syllabicate thus:—ne-ver, co-meth, be-ne-fice, free-zes, ra-pids, etc.

EACH SYLLABLE A SOB.

1.

O day! O hateful day!
Never was seen so black a day as this:
O woeful day, O woeful day!

2.

Oh, shut the door; and, when you have done so,
Come weep with me, past hope, past cure, past help!

EACH SYLLABLE A LAUGH.

3.

Sometimes, she cometh with a tithe-pig's tail,
Tickling a parson's nose, as 'a lies asleep:
Then dreams he of another benefice.

EACH SYLLABLE IN STRONG WHISPER.

4.

I have a faint, cold fear thrills through my veins,
That almost freezes up the heat of life.

EACH SYLLABLE A STRONG, SMOOTH SHOUT.

5.

Young men, ahoy! The rapids are below you!

This is, of course, rudimentary, plodding, unintellectual, fatiguing; but it is admirable discipline.

When something of sureness and ease is gained, group in metrical measures; as,—

O	day!	O	hateful	day!
Never was	seen	⅂ so	black a	day as	this: ⅂
O	woeful	day,	O	woeful	day!

Inhale now for every measure, and put most of the expressive characteristic—sob, laugh, aspirate energy, and shouting volume and quantity—on the accented syllables. You will find this easier than the first phase of the exercise, but your ear will grow more and more conscious of a desert-like monotony. But keep on, until weeping, laughing, whispering, and shouting can be well and promptly done to order.

Then group for sense and emphasis. Choose your central-idea words,—e. g. in the first example, 'day—hateful—seen—black—this—woeful—woeful,'—and give them their proper supremacy and relative value. Make the expressive characteristic strongest on the strongest words. Carefully regulate the breathing according to what it has to do next.

THE EQUABLE CONCRETE. EXAMPLE.

It is not easy to be accurate in an account of anything, however simple. Zoölogists often disagree in their description of the curve of a shell, or the plumage of a bird, though they may lay their specimen on the table, and examine it at their leisure: how much greater the likelihood of error in the description of things which must be in many parts observed from a distance, or under unfavorable circumstances of light and shade; and of which many of the distinctive features have been worn away by time. I believe few people have any idea of the cost of truth in these things; of the expenditure of time necessary to make sure of the simplest facts, and of the strange way in which separate observations will sometimes falsify each other, incapable of reconcilement, owing to some imperceptible inadvertency.

—*Ruskin—The Stones of Venice.*

The Loud Concrete.

This syllabic form has the same proportions of radical and vanish as the equable concrete, but magnified in abruptness, loudness, and quantity. It is of the same type as Radical Stress, and might, perhaps, be appropriately called Vivid Radical Stress. It is heard, distributively, on the accented syllables, in passages of brilliancy, animation, heartiness, exhilaration, and bold and dashing energy.

In enlarging the scale of utterance for distinct audibility, in a large auditorium or out of doors, the accented syllables of unimpassioned subject-matter will suitably receive the Loud Concrete, constituting a form of Sustained Force. Distinctness is thus secured, without the hard dogmatism of the more subjective Radical Stress, or the rebuking peevishness of Final Stress.

THE LOUD CONCRETE. EXAMPLE.

Old Tubal Cain was a man of might,
  In the days when earth was young;
By the fierce red light of his furnace bright
  The strokes of his hammer rung;
And he lifted high his brawny hand
  On the iron glowing clear,
Till the sparks rushed out in scarlet showers,
  As he fashioned the sword and spear.

To Tubal Cain came many a one,
  As he wrought by the roaring fire,
And each one prayed for a strong steel blade,
  As the crown of his desire;
And he made them weapons sharp and strong,
  Till they shouted aloud for glee,
And gave him gifts of pearl and gold,
  And spoils of the forest free.

—*Charles Mackay—Tubal Cain.*

Special Force.

STRESS.

By the various action of the mind's energy, in its stronger manifestations, the accented syllables of emphatic words receive such degree and distribution of force that the concrete loses its normal equable character. The resulting significant types of syllabic form are included under the term, Stress.

Each primary form of utterance, effusion, expulsion and explosion, specialized, appears as a stress; and by combination, they produce still other forms.

The abruptness of the radical opening of the vowel is intensified in Radical, Thorough, and Compound Stress; is the predominant characteristic, the essence, of Radical Stress; and is light, but should be distinct, in Median and Final Stress.

The median (middle portion of the syllable) is predominant in Median Stress; full in Thorough Stress; and attenuated in Compound Stress.

The vanish is predominant in Final Stress; blunt in Thorough Stress; distinct, often violent, in Compound Stress; and attenuated to silence rapidly or slowly, in Radical and Median Stress.

Radical, Median, and Final Stress, since they occur most frequently, should be the forms first identified and mastered.

In attempting to name the stress in a given case, ask yourself the question, Is the syllable smooth, or abrupt? If the stress is abrupt, it is one of three,—Radical, Final, or Compound; if smooth, it is one of two,—Median or Thorough.

Thorough Stress gives the impression of a strong, smooth concrete, beginning and ending bluntly; so that it blends less smoothly with adjoining syllables than does Median Stress, the expulsive form of which it greatly resembles.

Radical Stress.

Symbol, >. Analysis: Explosion; or, Explosion + Effusion.

Radical Stress has the same mechanism as the equable and the loud concrete; but the occlusion and the breath pressure are so intensified, and the release is so sudden, abrupt, and complete, that the vowel strikes the ear with a vivid shock. Radical Stress is the type and vocal embodiment of Explosion; especially if, as is often the case, the vanish is so brief as to be practically eliminated, through being unheard or unnoticed. It cannot, of course, be omitted, but the intensity of the opening abruptness obliterates the impression of the brief and delicate vanish.

From the explosive opening, the syllable may, and frequently does, taper gradually and more or less deliberately to the vanish.

Immutable syllables, when emphatic, invariably receive Radical Stress or the Loud Concrete.

Syllables in which y or w immediately precedes the tonic cannot receive Radical Stress; since the subtonic welds itself so smoothly to the fuller vocality of the tonic that the effort to speak the syllable abruptly inevitably produces Final Stress.

Psychologically, Radical Stress is subjective, rather than objective. We use it when we are bent on expressing ourselves, without caring how we impress others; we 'say our say', irrespective of other people's opinions and feelings. Yet it startles and enforces attention, without especially claiming it; so that it has been called the stress of Arrest. It is authoritative, dictatorial, dogmatic, vindictive, self-assertive. It is heard in the sudden, extorted cry of pain or terror; in the explosion of hearty laughter; in the outburst of uncontrolled, unreasoning anger. With thin volume, natural quality, lively movement, and varied melody, it is heard in cheerfulness, gaiety, and mirth.

The capacity of syllables to receive the emphasis of Radical Stress depends on the preliminary occlusion. If the occlusion is complete, the condition is perfect; if more or less incomplete, the condition is correspondingly deficient. So, of articulates, p, t, k, are completely favorable to explosion; b, d, g hard, only less favorable; f, h, ch, th (sonant and aspirate), j, and hard r, favorable in a less degree; z, zh, s, sh, m, n, l, being only slightly occlusive, do not allow more than approximately explosive utterance to the following vowel; while the more open, less obstructive, vowel-like character of y and w renders it impossible to give Radical Stress to the ensuing tonic. All the tonics, initial, except ū, admit of perfect explosion, by means of the stroke of the glottis; and ū is not an exception, if the initial ē or ĭ is even slightly intensified.

In your practice of Radical Stress, never forget that the occlusion, upon which the characteristic explosive opening of the tonic depends, requires a perceptible pause of silence, even in the midst of a word; as, im-possible, un-utterable, a(t)-tack, im-perative, etc.

EXAMPLES OF RADICAL STRESS.

1.

Bright Radical Stress, Clear Natural Quality, Thin Volume, Tripping Movement, Varied Melody, with Emphatic Skips.

There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea!
—*Bryant—Spring.*

The stanza is not five pictures, but five features presented in a single picture; so that all the clauses, except the very last, should end with rising inflection and melody. 'There's' is expletive, not locative; and its vowel should be obscured, and the word should receive no accent.

2.

Impassioned Radical Stress, Guttural and Aspirated Orotund Qualities; Rapid Movement on the Groups, with Long Pauses between.

Villains! you did not threat, when your vile daggers
Hacked one another in the sides of Cæsar!
You showed your teeth like apes, and fawned like hounds,
And bowed like bondmen, kissing Cæsar's feet,
While damnéd Casca, like a cur, behind,
Struck Cæsar on the neck. Oh, you flatterers!

—*Shakespeare—Julius Cæsar.*

3.

Bright Radical Stress, with light Natural Quality and Thin Volume predominating; occasional words of quantity with Expulsive Median Stress and Orotund Quality; Varied Melody, with Emphatic Skips on Explosive Accented Syllables, and Waves on Expulsive Syllables.

And Gaiety on restless tiptoe hovers,
Giggling with all the gallants who beset her;
And there are songs and quavers, roaring, humming
Guitars, and every other sort of strumming.
And there are dresses, splendid, but fantastical,
Masks of all times and nations,—Turks and Jews,
And harlequins and clowns, with feats gymnastical,
Greeks, Romans, Yankee Doodles, and Hindoos.

—*Byron—Beppo.*

4.

Bold, clear Radical Stress, with well-defined Vanish on extendible emphatic syllables; Orotund Quality.

'Down, down!' cried Mar, 'your lances down!
Bear back both friend and foe!
. . . . . .
My bannerman, advance!
I see,' he cried, 'their column shake;
Now, gallants, for your ladies' sake,
Upon them with the lance!'

—*Scott—The Lady of the Lake.*

5.

Impassioned Radical Stress; Guttural, Aspirated Orotund, and Aspirated Natural Qualities; Rising Melodies, Culminating in Falling Slides,—on 'curs', in the first line, and on 'I', in the last line.

You common cry of curs! whose breath I hate
As reek o' th' rotten fens, whose loves I prize
As the dead carcasses of unburied men,
That do corrupt my air,—I banish you!
—*Shakespeare—Coriolanus.*

6.

Prevailing Radical Stress.

Oh! I am shot! A forkéd burning arrow
Sticks across my shoulders; the sad venom flies
Like lightning through my flesh, my blood, my marrow.
Ha! what a change of torments I endure!
A bolt of ice runs hissing through my body;
'Tis sure the aim of Death: give me a chair;
Cover me, for I freeze, and my teeth chatter,
And my knees knock together.
—*Lee—Alexander.*

7.

'I don't know what to do!' cried Scrooge, laughing and crying in the same breath, and making a perfect Laocoön of himself with his stockings. 'I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo!' . . . . . 'I don't know what day of the month it is. I don't know how long I have been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!'

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clash, hammer; ding, dong, bell! Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold;

cold, piping for the blood to dance to; golden sunlight; heavenly sky; sweet, fresh air; merry bells. Oh, glorious, glorious! Glorious!

—*Dickens—A Christmas Carol.*

8.

Though you cannot escape
  Disappointment and care,
There's one thing you can do:
  It is, learn how to bear.
If, when for life's prizes
  You're running, you trip,
Get up, start again,—
  Keep a stiff upper lip!

Let your hands and your conscience
  Be honest and clean;
Scorn to touch or to think
  Of the thing that is mean;
But hold on to the pure
  And the right with firm grip,
And, though hard be the task,
  Keep a stiff upper lip!

9.

'Yo ho, my boys!' said Fezziwig. 'No more work tonight. Christmas eve, Dick! Christmas, Ebenezer! Let's have the shutters up,' cried old Fezziwig, with a sharp clap of his hands, 'before a man can say Jack Robinson! Clear away, my lads, and let's have lots of room here!'

Clear away! There was nothing they wouldn't have done, or couldn't have done, with old Fezziwig standing by. It was done in a minute. Every movable was packed off, as if it were dismissed from public life forevermore. The floor was swept and watered, lamps were trimmed, fuel was heaped upon the fire, and the warehouse was as snug and warm and dry and bright a ballroom as you could desire to see upon a winter night. In came a fiddler, with a music book, and walked up to the lofty desk, and made an orchestra of it, and tuned like forty stomach-aches. In came Mrs. Fezziwig, one vast, substantial smile. In came the two Miss Fezziwigs, beaming and amiable. In came the six young followers, whose hearts they broke. In came all the young men and

women employed in the business. In came the housemaid, with her cousin the baker. In came the cook, with her brother's particular friend the milkman. In they all came, anyhow and everyhow!

Away they all went, twenty couples at once, hands half round and back again the other way, up the middle and down again, round and round in various stages of affectionate grouping; old top couple always turning up at the wrong place, new top couple starting off again as soon as they got there, all top couples at last, with not a bottom one to help them.

When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, 'Well done!' and the fiddler plunged his hot face into a pot of porter specially provided for that purpose. And there were more dances, and then there were forfeits, and then there were more dances, and there was cake, and there was negus, and there was a great piece of cold roast, and there was a great piece of cold boiled, and there were mince pies, and plenty of beer. But the great effect of the evening came after the roast and boiled, when the fiddler struck up 'Sir Roger de Coverley.' Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if there had been twice as many,—ah! four times,—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner, in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsey, corkscrew, thread-the-needle, and back again to your place; Fezziwig 'cut!'—cut so deftly that he appeared to wink with his legs,—and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and, shaking hands with every person individually, as he or she went out, wished him or her a Merry Christmas.

—Dickens—A Christmas Carol.

Final Stress.

Symbol, <. Analysis: Effusion + Expulsion.

Final Stress, from a light but clear radical, swells out quickly by expulsive pressure, and ends, at its greatest fullness, with jerky abruptness.

Most authors say that Final Stress ends expulsively or explosively; but I think the latter adverb seriously misleading. It is true that the final abruptness may be so great as to sound explosive, or near it; but, surely, the student's practice will be better guided, if the definition sets forth clearly the organic action that produces the effect; and, in Final Stress, that action is invariably expulsive.

Psychologically, Final Stress is objective; we use it when we would impress our thought or mood upon others, even against resistance. It is the energy of Domination, or Willfulness. In its lighter degrees, it characterizes the utterance of peevishness, complaint, and assertion, that insist on being heard; in impatience; in the sneer. It is stronger in expulsive energy, but less jerky and more deliberate, in serious earnestness, appeal, and assertion; in defiance, rebuke, bold determination, and hate. We use it in the highest degree, when we strive to affect others with the scorn, horror, or astonishment that possesses us. Fear and repugnance are expressed with Final Stress and aspiration; disgust and loathing, with Final Stress and the guttural.

Final Stress is sometimes called Terminal Stress, and was called by Doctor Rush Vanishing Stress; the active participle 'vanishing', however, describing a syllabic form the very opposite of that to which it was applied.

EXAMPLES OF FINAL STRESS.

1.

They tell us, sir, that we are weak,—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of Hope, until our enemies shall have bound us hand and foot?

Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.

—*Patrick Henry.*

2.

You may, if it be God's will, gain our barren and rugged mountains. But, like our ancestors of old, we will seek refuge in wilder and more distant solitudes; and, when we have resisted to the last, we will starve in the icy wastes of the glaciers. Ay! men, women, and children, we will be frozen into annihilation together, ere one free Switzer will acknowledge a foreign master!

—*Scott—Anne of Geierstein.*

3.

Nice clothes I get, too, traipsing through weather like this! My gown and bonnet will be spoiled. Needn't wear 'em, then? Indeed, Mr. Caudle, I shall wear 'em. No, sir! I'm not going out a dowdy, to please you or anybody else. Gracious knows, it isn't often I step over the threshold.

—*Jerrold—The Caudle Lectures.*

4.

They dragged forward at her summons a wretch, already half-dead with terror, in whose agonized features I recognized, to my horror and astonishment, my old acquaintance Morris. He fell prostrate before the female chief, with an effort to clasp her knees, from which she drew back, as if his touch had been pollution; so that all he could do, in token of

the extremity of his humiliation, was to kiss the hem of her plaid. I never heard entreaties for life poured forth with such agony of spirit. The ecstasy of fear was such that, instead of paralyzing his tongue, as on ordinary occasions, it even rendered him eloquent; and, with cheeks as pale as ashes, hands compressed in agony, eyes that seemed to be taking their last look of all mortal objects, he protested, with the deepest oaths, his total ignorance of any design on the life of Rob Roy, whom he swore he loved and honored as his own soul. In the inconsistency of his terror, he said he was but the agent of others, and he muttered the name of Rashleigh. He prayed but for life; for life he would give all he had in the world; it was but life he asked; life, if it were to be prolonged under tortures and privations; he asked only breath, though it should be drawn in the damps of the lowest caverns of their hills.

—*Scott—Rob Roy.*

5.

But I know why you lent the umbrella. Oh, yes; I know very well. I was going out to tea at dear mother's to-morrow,—you knew that,—and you did it on purpose. Don't tell me; you hate to have me go there, and take every mean advantage to hinder me. But don't think it, Mr. Caudle. No, sir; if it comes down in bucketfuls, I'll go all the more. No: and I won't have a cab! Where do you think the money's to come from? You've high notions at that club of yours. A cab? indeed! Cost me sixteen-pence at least—sixteen-pence?—two-and-eightpence, for there's back again! Cabs, indeed! I should like to know who's to pay for 'em? I can't pay for 'em; and I'm sure you can't, if you go on as you do, throwing away your property, and beggaring your children, buying umbrellas.

—*Jerrold—The Caudle Lectures.*

6.

But oh!
What shall I say to thee, Lord Scroop, thou cruel,
Ingrateful, savage, and inhuman creature!
Thou that didst bear the keys of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coined me into gold:
Wouldst thou have practiced on me for thy use?

—*Shakespeare—King Henry V.*

7.

Oh! horror! horror! horror! Tongue nor heart
Cannot conceive nor name thee!
Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.
Approach the chamber, and destroy your sight
With a new Gorgon. —Awake! awake!—
Ring the alarum-bell! Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself!—up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell!
—*Id.*—*Macbeth.*

8.

I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield,
To Christian intercessors. Follow not;
I'll have no speaking! I will have my bond.
—*Id.*—*The Merchant of Venice.*

9.

Worcester. Those same noble Scots
That are your prisoners,—
Hotspur. I'll keep them all;
By heaven, he shall not have a Scot of them.
No! if a Scot would save his soul, he shall not.
I'll keep them, by this hand.
Worcester. You start away,
And lend no ear unto my purposes.
Those prisoners you shall keep.
Hotspur. Nay, I will, that's flat.
He said, he would not ransom Mortimer;
Forbade my tongue to speak of Mortimer;
But I will find him when he lies asleep,
And in his ear I'll holla—Mortimer!
Nay, I'll have a starling, shall be taught to speak

Nothing but 'Mortimer', and give it him,
To keep his anger still in motion.
—*Id.*—*King Henry IV, I.*

The Intermingling of Stresses.

Where there is a drift of abrupt utterance, the Radical or the Final Stress will predominate, according as the speaker assumes the subjective or the objective mood; but, in either case, occasional syllables will receive especial distinction by taking stress which, while abrupt, differs in its type of abruptness from the prevailing form; that is, in the midst of a drift of Radical Stress, a syllable here and there will be heard in Final Stress, and vice versa. This is only natural, for strong feeling and motive are usually complex. The elementary sounds and their order in the syllable, too, determine its possibilities, and largely its likelihood, in the matter of stress.

Radical, Final, or Median Stress, any one of them, often pervades a long passage, constituting a Drift; Thorough Stress and Tremor give the prevailing impression, if a syllable here and there has their characteristics; and Compound Stress is comparatively rare, being properly reserved to give especial elliptical, antithetic, or referential significance to an occasional word. In a Thorough-Stress passage, the variable and immutable syllables incline to Final Stress, because of the predominating expulsive energy.

In the examples immediately following, while Final Stress rules, some important words may, and quite often should, receive Radical Stress. In the first three examples, a few such words are designated by italics.

INTERMINGLING STRESSES. EXAMPLES.

1.

Youthful aspirants after intellectual eminence, for*get*, forget, I entreat you—*ba*nish, *ba*nish forever—the weak and

senseless idea that *a*nything will serve your purpose but *stu*dy,—in*tense*, unwearied, absorbing study.

—*Orville Dewey.*

2.

It was the act of a *cow*ard, who raises his arm to strike, but has not the courage to give the blow. I will not call him *vil*lain, because it would be unparliamentary, and he is a Privy Councillor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and the freedom of debate, to the uttering of language which, if spoken out of the House, I should answer only by a *blow*! I care not how high his station, how low his character, how con*temp*tible his speech; whether a Privy Councillor or a *para*site, my answer would be a *blow*!

I have returned, not, as the honorable member has said, to raise another storm,—I have returned to protect that Constitution, of which I was the parent and founder, from the assassination of such men as the honorable gentleman and his unworthy associates. They are corrupt,—they are seditious,—and they, at this very moment, are in a conspiracy against their country. Here I stand, for impeachment or trial. I *dare* accusation! I defy the honorable gentleman! I defy the *Gov*ernment! I defy their whole phalanx! Let them come forth! I tell the ministers I will neither *give* quarter, nor *take* it!

—*Grattan—Reply to Corry.*

3.

I felt as one sometimes does in a nightmare dream, when the will is there to do something, only a dreadful fear holds the dreamer *back*, and he can see danger coming nearer and nearer, and yet can do nothing to avoid it. We neither of us spoke, but stood there, one on each side, leaning forward as helpless as the poor little child in front, till, with almost a yell, I *fought clear* of the power that seemed to hold me, and, with the feeling that it was all in vain, crept along the side of the engine, and lay down, with my arms extended in front of the cowcatcher.

Only moments, but moments that seemed like hours, as, with its strange, hurrying, *jump*ing motion, the engine *dashed* on, as I told myself, to crush out the life of that poor little

innocent. I wanted to shut my eyes, to keep out the horrible sight, but I dared not; and though I now seemed to be doing what might save the child's life, I could not think it *pos*sible. There it was, just in front, and yet we appeared to come no closer.

—*An Engine-Driver's Tale.*

4.

Sir Anthony Absolute. So you will fly out! Can't you be cool, like me? What good can passion do? Passion is of no service, you impudent, insolent, overbearing reprobate! There, you sneer again! Don't provoke me! You rely upon the mildness of my temper,—you do, you dog! You play upon the weakness of my disposition. Yet, take care! the patience of a saint may be overcome at last. But, mark! I give you six hours and a half to consider this. If you then agree, without any condition, to everything on earth that I choose, why, confound you! I may in time forgive you; if not, s'death! don't enter the same hemisphere with me! Don't dare to breathe the same air, or use the same light with me! but get an atmosphere and sun of your own. I'll strip you of your commission! I'll lodge five and threepence in the hands of trustees, and you shall live on the interest! I'll disown you! I'll disinherit you! and, hang me, if I ever call you Jack again!

—*Sheridan—The Rivals.*

5.

Here I devote your senate! I've had wrongs
To stir a fever in the blood of age,
Or make the infant's sinews strong as steel.
This day's the birth of sorrows; this hour's work
Will breed proscriptions. Look to your hearths, my lords!
For there, henceforth, shall sit for household gods,
Shapes hot from Tartarus!—all shames and crimes:
Wan Treachery, with his thirsty dagger drawn;
Suspicion, poisoning his brother's cup;
Naked Rebellion, with his torch and ax,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like Night,
And Massacre seal Rome's eternal grave!

—*Croly—Catiline.*

6.

One hot day, last summer, a young man, dressed in thin clothes, entered a Broadway car, and, seating himself opposite a stout old gentleman, said, pleasantly,

'Pretty warm, isn't it?'

'What's pretty warm?'

'Why, the weather.'

'What weather?'

'Why, this weather.'

'Well, how's this different from any other weather?'

'Well, it's warmer.'

'How do you know it is?'

'I suppose it is.'

'Isn't the weather the same everywhere?'

'Why, n-o,—no; it's warmer in some places, and colder in others.'

'What makes it warmer in some places than it's colder in others?'

'Why, the sun,—the effect of the sun's heat.'

'Makes it colder in some places than it's warmer in others? Never heard of such a thing.'

'No, no, no,—I didn't mean that. The sun makes it warmer.'

'Then what makes it colder?'

'I believe it's the ice.'

'What ice?'

'Why, the ice—the i-c-e—the ice that was frozen by—by—by the frost.'

'Have you ever seen any ice that wasn't frozen?'

'No. That is, I don't believe I have.'

'Then what are you talking about?'

'I was just trying to talk about the weather.'

'And what do you know about it?—what do you know about the weather?'

'Well, I thought I knew something; but I see I don't, and that's a fact.'

'No, sir; I should say you didn't! Yet you come into this car, and force yourself on the attention of a stranger, and begin to talk about the weather, just as if you owned it; and I find you don't know a solitary thing about the matter you yourself selected for a topic of conversation. You don't know

one thing about meteorological conditions, principles, or phenomena; you can't tell why it is warm in August, and cold in December; you don't know why icicles form faster in the sunlight than they do in the shade; you don't know why the earth grows colder as it comes nearer the sun; you can't tell why a man can be sun-struck in the shade; you can't tell me how a cyclone is formed, nor how the trade winds blow; you couldn't find the calm-center of a storm, if your life depended on it; you don't know what a sirocco is, nor where the southwest monsoon blows; you don't know the average rainfall in the United States for the past and current year; you don't know why the wind dries up the ground more quickly than a hot sun; you don't know why the dew falls at night, and dries up in the day; you can't explain the formation of fog. You don't know one solitary thing about the weather; and you are just like a thousand and one other people, who always begin talking about the weather; when, by the Aurora Borealis, they know less about the weather than they do about anything else in the world, sir!'

—*The Weather Fiend.*

The stanza from Byron's 'Beppo,' beginning, 'And Gaiety on restless tiptoe hovers,' page 192, requires a plentiful interspersion of blithe and buoyant median stress in and through the prevailing brisk and tripping radical stress; without it, the playful, fantastic humor of the lines will be but inadequately voiced.

Any significant word, anywhere, should receive whatever stress will best bring out its value. The same word, if capable of it, should be varied in stress, either in form or degree, according to its immediate situation and purpose. If the exceptional stress differs widely from the prevalent stress or stresses, the contrast only adds life, beauty, and truth to the presentation.

The varying degrees of the same stress and the intermingling of the different stresses—syllabic touch—as employed by the accomplished reader in rendering even the simplest composition, impart to the utterance that potent charm to which Mr. Murdoch gave the name, 'vocal light and shade.'

Median Stress.

Symbol, <>. Analysis: Effusion; or, Effusion+ Expulsion + Effusion.

This is the most beautiful of all the stress forms. It is similar in audible effect and in purpose to the swell of music. From a light and clear radical, the syllable swells, effusively or expulsively, to or near the middle of the impulse, and thence diminishes smoothly and equably to the vanish. It is heard on syllables only that admit of quantity, and has a natural affinity for wave inflection. The resonance of the subtonics is of great importance to the student who is seeking to master the music and expressive power of this stress.

Psychologically, Median Stress is equally subjective and objective: we are trying to express our thought and feeling in the way best fitted to win others to share them.

Median Stress begins like Final Stress; but, instead of ending abruptly, in the midst of the swell, it tapers gradually and gracefully thence to a delicate vanish, like the less impassioned and more deliberate forms of Radical Stress. The abruptness of those two forms is replaced, in this their union, by a beautiful and pleasing smoothness. In passages of noble thought surcharged with feeling, the orator's Final Stress of earnestness tends to change to the Expulsive Median Stress of enthusiasm.

Effusive Median Stress expresses either elation or depression, in view of the lovely, the sad, the exalted, the unattainable; as in reverence, awe, pity, subdued grief, melancholy, solemnity, regret, pensive musing, tranquillity.

Expulsive Median Stress is the stress of Enthusiasm; as in admiration, wonder, praise, joy, lyric rapture, cheery command, the hurrah; it also confers dignity and impressiveness upon serious rebuke, solemn appeal, and wailing grief.

The expansive mood that employs Median Stress, either effusive or expulsive, will scarcely be completely embodied, without the mellow richness of the orotund.

EXAMPLES OF MEDIAN STRESS.

Effusive Median Stress.

1.

Within this sober realm of leafless trees,
The russet Year inhaled the dreamy air,
Like some tanned reaper, in his hour of ease,
When all the fields are lying brown and bare.

The gray barns, looking from their hazy hills
O'er the dim waters widening in the vales,
Sent down the air a greeting to the mills,
On the dull thunder of alternate flails.

All sights were mellowed and all sounds subdued;
The hills seemed farther, and the stream sang low;
As in a dream, the distant woodman hewed
His winter log, with many a muffled blow.

—T. Buchanan Read—The Closing Scene.

2.

'Tis midnight's holy hour, and Silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling; 'tis the knell
Of the departed Year. No funeral train
Is sweeping past; yet on the stream and wood
With melancholy light the moonbeams rest,
Like a pale, spotless shroud; the air is stirred
As by a mourner's sigh; and on yon cloud,
That floats so still and placidly through heaven,
The spirits of the seasons seem to stand,—
Young Spring, bright Summer, Autumn's solemn form,
And Winter, with his agéd locks,—and breathe
In mournful cadences, that come abroad
Like the far wind-harp's wild and touching wail,
A melancholy dirge o'er the dead Year,
Gone from the earth forever.

—George D. Prentice—The Closing Year.

3.

The sea is waveless as a lake, ingulfed
'Mid sheltering hills; without a ripple spreads

Its bosom, silent and immense; the hues
Of flickering day have from its surface died,
Leaving it garbed in sunless majesty.
With bosoming branches, round yon village hang
Its rows of lofty elm trees, silently
Towering; in spiral wreaths to the soft sky
The smoke from many a cheerful hearth ascends,
Melting in ether.

As I gaze, behold!
The evening star illumines the blue south,
Twinkling in loveliness. O holy star!
Thou bright dispenser of the twilight dews,
Thou herald of night's glowing galaxy,
And harbinger of social bliss! how oft,
Amid the twilights of departed years,
Resting beside the river's mirror clear,
On trunk of mossy oak, with eyes upturned
To thee in adoration, have I sat,
Dreaming sweet dreams, till earth-born turbulence
Was all forgot, and thinking that in thee,
Far from the rudeness of this jarring world,
There might be realms of quiet happiness!

—*David M. Moir.*

4.

That delicate forest flower,
With scented breath and look so like a smile,
Seems, as it issues from the shapeless mold,
An emanation of the indwelling Life,
A visible token of the upholding Love,
That are the soul of this great universe.
My heart is awed within me, when I think
Of the great miracle that still goes on
In silence round me—the perpetual work
Of Thy creation, finished, yet renewed
Forever. Written on Thy works I read
The lesson of Thy own eternity.

—*Bryant—A Forest Hymn.*

5.

There's not a flower on all the hills: the frost is on the pane:
I only wish to live till the snowdrops come again:

I wish the snow would melt, and the sun come out on high:
I long to see a flower so before the day I die.

The building rook 'ill caw from the windy tall elm tree,
And the tufted plover pipe along the fallow lea,
And the swallow 'ill come back again with summer o'er the wave,
But I shall lie alone, mother, within the moldering grave.
—*Tennyson—The May Queen.*

6.

This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of old, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.
—*Longfellow—Evangeline.*

Expulsive Median Stress.

1.

Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars, overlaid
With golden architrave; nor did there want
Cornice, or frieze, with bossy sculptures graven;
The roof was fretted gold. Not Babylon,
Nor great Alcairo, such magnificence
Equaled, in all their glories, to enshrine
Belus, or Serapis, their gods; or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. The ascending pile
Stood fixed her stately height: and straight the doors,
Opening their brazen folds, discover wide,
Within, her ample spaces, o'er the smooth

And level pavement: from the archéd roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets,
Fed with naphtha and asphaltus, yielded light
As from a sky.

—*Milton—Paradise Lost.*

2.

My soul to-day
Is far away,
Sailing the Vesuvian bay;
My wingéd boat,
A bird afloat,
Swims round the purple peaks remote;

Round purple peaks
It sails, and seeks
Blue inlets and their crystal creeks,
Where high rocks throw
Through deeps below
A duplicated golden glow.

Far, vague, and dim
The mountains swim,
While, from Vesuvius' misty brim,
With outstretched hands,
The gray smoke stands,
O'erlooking the volcanic lands.

'Mid lofty lines
Of palms and pines,
And aloes, olives, elms, and vines,
Sorrento swings
On sunset wings,
Where Tasso's spirit soars and sings!

—*T. Buchanan Read—Drifting.*

3.

We left behind the painted buoy
That tosses at the harbor's mouth;
And madly danced our hearts with joy,
As fast we fleeted to the South:
How fresh was every sight and sound,
On open main or winding shore!

We knew the merry world was round,
And we might sail for evermore.

Warm broke the breeze against the brow,
Dry sang the tackle, sang the sail:
The Lady's-head upon the prow
Caught the shrill salt, and sheered the gale.
The broad seas swelled to meet the keel,
And swept behind; so quick the run,
We felt the good ship shake and reel,
We seemed to sail into the sun!

—*Tennyson—The Voyage.*

4.

O Captain! my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought, is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up, and hear the bells:
Rise up! For you the flag is flung, for you the bugle trills,
For you bouquets and ribboned wreaths, for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning!
Here, Captain! dear father!
This arm beneath your head!
It is some dream, that on the deck
You've fallen cold and dead!

My Captain does not answer; his lips are pale and still;
My father does not feel my arm, he has no pulse or will:
The ship is anchored, safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in, with object won.
Exult, O shores! and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

—*Walt Whitman.*

5.

Now glory to the Lord of Hosts, from whom all glories are,
And glory to our sovereign liege, King Henry of Navarre!
Now let there be the merry sound of music and the dance,
Through thy cornfields green and sunny vales, O pleasant land of France!
And thou, Rochelle, our own Rochelle, proud city of the waters,
Again let rapture light the eyes of all thy mourning daughters;
As thou wert constant in our ills, be joyous in our joy,
For cold and stiff and still are they who wrought thy walls annoy.
Hurrah! hurrah! a single field hath turned the chance of war.
Hurrah! hurrah! for Ivry and King Henry of Navarre!

—*Macaulay—Ivry.*

6.

That I did love thee, Cæsar, O 'tis true:
If, then, thy spirit look upon us now,
Shall it not grieve thee, dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble, in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better, than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bayed, brave hart;
Here didst thou fall; and here thy hunters stand,
Signed in thy spoil, and crimsoned in thy lethe.
O world, thou wast the forest to this hart,
And this, indeed, O world, the heart of thee.
How like a deer, stricken of many princes,
Dost thou here lie!

—*Shakespeare—Julius Cæsar.*

7.

Foiled by our fellow-men, depressed, outworn,
We leave the brutal world to take its way,
And, 'Patience! in another life,' we say,
'The world will be thrust down, and we upborne.'

And will not, then, the immortal armies scorn
The world's poor, routed leavings? or will they
Who failed under the heat of this life's day
Support the fervors of the heavenly morn?

No, no! the energy of life may be
Kept on after the grave, but not begun;
And he who flagged not in the earthly strife,
From strength to strength advancing,—only he,
His soul well knit, and all his battles won,
Mounts, and that hardly, to eternal life.
—*Matthew Arnold—Immortality.*

8.

Pipes of the misty moorlands,
Voice of the glens and hills:
The droning of the torrents,
The treble of the rills!
Not the braes of broom or heather,
Nor the mountains, dark with rain,
Nor maiden bower, nor border tower,
Have heard your sweetest strain!

Dear to the lowland reaper,
And plaided mountaineer,—
To the cottage and the castle,—
The Scottish pipes are dear;
Sweet sounds the ancient pibroch
O'er mountain, loch, and glade;
But the sweetest of all music
The pipes at Lucknow played.
—*Whittier—The Pipes at Lucknow.*

9.

But thou, O Hope! with eyes so fair,
What was thy delighted measure!
Still it whispered promised pleasure,
And bade the lovely scenes at distance hail.
Still would her touch the strain prolong;
And from the rocks, the wood, the vale,
She called on Echo still through all her song:
And, where her sweetest theme she chose,
A soft, responsive voice was heard at every close;
And Hope, enchanted, smiled, and waved her golden hair.
—*Collins—Ode on the Passions.*

10.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people and for the people, shall not perish from the earth.

—*Abraham Lincoln—The Gettysburg Address.*

Effusive and Expulsive Median Stress.

1.

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light? Thou comest forth in thy awful beauty: the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave. But thou thyself movest alone: who can be a companion of thy course? The oaks of the mountains fall; the mountains themselves decay with years; the ocean sinks and grows again; the moon herself is lost in the heavens: but thou art forever the same, rejoicing in the brightness of thy course. When the world is dark with tempests, when thunders roll and lightnings fly, thou lookest in thy beauty from the clouds, and laughest at the storm. But to Ossian thou lookest in vain; for he beholds thy beams no more, whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season; thy years will have an end. Thou wilt sleep in thy clouds, careless of the voice of the morning.

—*Macpherson—Ossian.*

2.

The splendor falls on castle walls,
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark! O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

—*Tennyson—The Princess.*

3.

Hast thou a charm to stay the morning star
In his steep course? so long he seems to pause
On thy bald, awful head, O sovran Blanc!
The Arve and Arveiron at thy base
Rave ceaselessly; while thou, dread mountain form,
Risest from out thy silent sea of pines
How silently! Around thee and above,
Deep is the sky, and black; transpicuous deep,
An ebon mass! methinks thou piercest it
As with a wedge! But, when I look again,
It seems thine own calm home, thy crystal shrine,
Thy habitation from eternity.

O dread and silent form! I gazed on thee,
Till thou, still present to my bodily eye,
Didst vanish from my thought: entranced in prayer,
I worshipped the Invisible alone.
Yet, like some sweet, beguiling melody,

So sweet we know not we are listening to it,
Thou, the meanwhile, wast blending with my thought,
Yea, with my life, and life's own secret joy;
Till the dilating soul—enrapt, transfused,
Into the mighty vision passing—there,
As in her natural form swelled vast to Heaven.

Awake, my soul! Not only passive praise
Thou owest; not alone these swelling tears,
Mute thanks, and silent ecstasy. Awake,
Voice of sweet song! Awake, my heart, awake!
Green fields and icy cliffs, all join my hymn!
—*Coleridge—Hymn to Mont Blanc.*

4.

Bless the Lord, O my soul: and all that is within me, bless his holy name. Bless the Lord, O my soul, and forget not all his benefits: who forgiveth all thine iniquities; who healeth all thy diseases; who redeemeth thy life from destruction; who crowneth thee with loving-kindness and tender mercies; who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's.

The Lord executeth righteousness and judgment for all that are oppressed. He made known his ways unto Moses, and his acts unto the children of Israel. The Lord is merciful and gracious, slow to anger, and plenteous in mercy. He will not always chide: neither will he keep his anger forever. He hath not dealt with us after our sins; nor rewarded us according to our iniquities. For, as high as the heaven is above the earth, so great is his mercy toward them that fear him. As far as the east is from the west, so far hath he removed our transgressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear him. For he knoweth our frame; he remembereth that we are dust. As for man, his days are as grass: as the flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more.

But the mercy of the Lord is from everlasting to everlasting upon them that fear him, and his righteousness unto children's children; to such as keep his covenant, and to those who remember his commandments to do them. The Lord has prepared his throne in the heavens; and his kingdom ruleth over all.

Bless the Lord, ye his angels, that excel in strength, that do his commandments, hearkening unto the voice of his word. Bless the Lord, all ye his hosts; ye ministers of his, that do his pleasure. Bless the Lord, all his works in all places of his dominion: bless the Lord, O my soul.

—*Psalm CIII.*

Compound Stress.

Symbol, ><. Analysis: Explosion + Effusion + Expulsion.

This stress is compounded of Radical and Final Stress, connected by a slender thread of effusion. In its extreme degrees, the syllabic concrete is almost broken in two.

Psychologically, Compound Stress is both subjective and objective. It seeks to impress by overexpression. It is the stress of Violence, of Excess; it strives to compel, by spasmodic abruptness, what the Median Stress wins by beauty and suavity. It combines the energy of Arrest, by its explosive radical, with the energy of Willfulness, by its jerky vanish. To be effective, Compound Stress must be sparingly used.

Intellectually, Compound Stress is used in discrimination, —as in words of vivid contrast and comparison; in formal and precise enumeration; in punning; in pointed suggestion, condition, exception, and negation; and in ellipsis.

Emotionally, it is heard in violent insistence, desperate determination, vehement defiance, uncontrolled astonishment, frenzied horror; also, with less marked abruptness, in irony, sneer, mockery, and pointed warning.

Syllables emphasized by Compound Stress almost invariably receive sharp wave inflection.

EXAMPLES OF COMPOUND STRESS.

1.

If, for instance, Vane should happen upon him, when a certain rose on which he had been experimenting had reached perfection, or at a time when his enthusiasm had been aroused

by some new and beautiful variety of the rose family: then, if Vane should have wit enough to say the right thing, about the right rose, at exactly the right moment, Mr. Windell's usually adamantine heart might soften toward him.

—*Mary Foote Arnold—The Testimony of the Rose.*

2.

If I have a wish dearer to my soul than that my ashes may be mingled with those of a Warren or a Montgomery, it is that these American States may never cease to be free and independent.

—*Samuel Adams.*

3.

We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain this Constitution of the United States of America.

—*Preamble to the Constitution.*

4.

Let any man resolve to do right now, leaving then to do as it can, and if he were to live to the age of Methuselah, he would never do wrong. But the common error is, to resolve to do right after breakfast, or after dinner, or to-morrow morning, or next time; but now, just now, this once, we must go on the same as ever.

—*Jane Taylor.*

5.

A lawyer and a physician, having a dispute about precedence, referred the case to Diogenes, the old philosopher; who gave judgment in favor of the lawyer, in these words: 'Let the thief go before, and the executioner follow after.'

6.

'I am very thankful, that my mouth has been opened to preach, without any learning,' said an illiterate preacher, in speaking against the education of ministers, to preach the gospel. A gentleman present replied, 'Sir, a similar event took place in Balaam's time.'

7.

A man who was apparently more of a wit than a madman, but who, nevertheless, was confined in a madhouse, being asked how he came there, answered, 'Merely a dispute about words: I said that all men were mad, and they all said I was mad; the majority carried the point, and here I am.'

8.

There are three different modes in which one may read and speak; only two of them, under any circumstances, can be right. The first is, reading and speaking by word, without having any regard to the sentiment; the second is reading and speaking by word and thought only; and the third is, reading and speaking by word, thought, and feeling, all combined, and appropriately manifested. Children are usually taught in the first way, instead of the third, and then the second and third combined. Hence, very few young readers have any conception of the meaning of the words they use, or of the subject-matter about which they are reading; they seem to regard these as something foreign to the object. Here we see the natural truth of the Scripture declaration: 'The letter killeth: the spirit giveth life.'

9.

Good name in man or woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

—*Shakespeare—Othello.*

On pain of death, no person be so bold
Or daring-hardy as to touch these lists,
Except the marshal and such officers
Appointed to direct these fair designs.

—*Id.—King Richard II.*

10.

They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes:

they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride. They offer us their protection. Yes: such protection as vultures give to lambs—covering and devouring them!

—*Knowles—Pizarro: Rolla's Address.*

11.

I am amazed at the attack which the noble Duke has made on me. Yes, my lords, I am amazed at his Grace's speech. The noble Duke cannot look before him, behind him, or on either side of him, without seeing some noble Peer who owes his seat in this House to his successful exertions in the profession to which I belong. Does he not feel that it is as honorable to owe it to these, as to being the accident of an accident? To all these noble Lords the language of the noble Duke is as applicable, and as insulting, as it is to myself. But I do not fear to meet it single and alone.

No one venerates the Peerage more than I do; but, my lords, I must say that the Peerage solicited me,—not I the Peerage. Nay, more: I can say, and will say, that, as a Peer of Parliament, as Speaker of this right honorable House, as Keeper of the Great Seal, as Guardian of his Majesty's conscience, as Lord High Chancellor of England,—nay, even in that character alone, in which the noble Duke would think it an affront to be considered, but which character none can deny me: as a man!—I am at this moment as respectable,—I beg leave to add, as much respected,—as the proudest Peer I now look down upon!

—*Lord Thurlow.*

12.

Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say, till now, that talked of Rome,
That her wide walls encompassed but one man?

—*Shakespeare—Julius Cæsar.*

13.

Gone to be married! gone to swear a peace!
False blood to false blood joined! gone to be friends!
Shall Lewis have Blanche, and Blanche these provinces?
It is not so: thou hast misspoke, misheard.

Be well advised: tell o'er thy tale again:
It cannot be; thou dost but say 'tis so.
What dost thou mean by shaking of thy head?
What means that hand upon that breast of thine?
Why holds thine eye that lamentable rheum,
Like a proud river, peering o'er his bounds?
Be these sad sighs confirmers of thy words?
Then speak again: not all thy former tale,
But this one word—whether thy tale is true?

—*Id.—King John.*

14.

They do me wrong, and I will not endure it.
Who is it that complains unto the King,
That I, forsooth, am stern, and love them not?
By holy Paul, they love his Grace but lightly,
That fill his ears with such dissentious rumors.
Because I cannot flatter, and speak fair,
Smile in men's faces, smooth, deceive, and cog,
Duck with French nods and apish courtesy,
I must be held a rancorous enemy.
Cannot a plain man live, and think no harm,
But thus his simple faith must be abused
With silken, sly, insinuating Jacks?

—*Id.—King Richard III.*

15.

Go to, then; you come to me, and you say,
'Shylock, we would have moneys': you say so;
You, that did void your rheum upon my beard,
And foot me, as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say,
'Hath a dog moneys? Is it possible,
A cur should lend three thousand ducats?' or
Shall I bend low, and in a bondman's key,
With bated breath, and whispering humbleness,
Say this:—
'Fair sir, you spet on me on Wednesday last;
You spurned me such a day; another time
You called me dog; and for these courtesies,
I'll lend you thus much moneys?'

—*Id.—The Merchant of Venice.*

16.

Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I:
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart! Nay, an thou'lt mouth,
I'll rant, as well as thou.

—*Id.*—*Hamlet.*

THE POLYSYLLABIC EQUIVALENT OF COMPOUND STRESS.

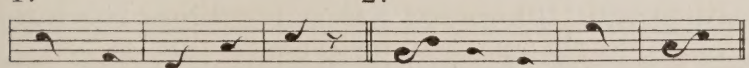
In direct interrogative passages, involving the moods of dismay, consternation, perplexity, sneer, etc., the words that bear the burden of emphasis are sometimes polysyllables, accented on some other than the final syllable.

Stress, let us remember, is a function of the syllable, not of the word as a whole, unless it is a monosyllable.

In the special case mentioned, a Compound-Stress effect is secured, by giving stress, and of course accent, to the final, normally unaccented, syllable; so that the regularly accented syllable, with its added emotional stress, and the anomalous, extraordinary stress on the last syllable, taken together, give the word as a whole the audible emphatic value of Compound Stress.

EXAMPLES.

1. 2.



Is it pos- si- ble? Gone to be mar- ried!

In the first example, we have Radical Stress on the regular accent, 'pos-,' and again Radical Stress on the usually unaccented syllable, '-ble,' giving to the word, as a whole, the equivalent of Compound Stress; but it is not Compound

Stress, except by wresting the word stress out of its proper meaning. In the second case, 'mar-' has Radical Stress, and '-ried' Final, or perhaps Compound Stress, as notated; giving the word the Compound-Stress Effect.

Most writers are content to call such cases examples of Compound Stress, without taking the trouble of directing attention to their peculiar, exceptional character. I make it a matter of conscience to recognize the fact—to describe what we actually do. The more intelligent and direct the practice, the surer and quicker the result.

Thorough Stress.

Symbol, =. Analysis: Expulsion through from Radical to Vanish.

Thorough Stress is usually described as the union of Radical, Median, and Final Stress, on the syllabic impulse. There is, however, no dynamic separation—no demarcation, of radical, median, and vanish, in the vocal impulse: which is, as it were, a solid bar of expulsive sound, resembling a blunted Expulsive Median Stress; and, in fact, might be regarded as the superlative degree of that stress. In its concrete progress it has the smoothness of Median Stress, but with little, if any, swell; as it has the beginning and ending fullness, and much of the abruptness, of Radical and Final Stress.

Psychologically, Thorough Stress combines the intentions, as it does the vocal energies, of Radical, Median, and Final Stress—Arrest, Enthusiasm, and Domination. The mind and feelings seek to transmute themselves into sound. From its very nature, this stress has no light degrees. It is heard in impassioned appeal, rapturous exultation, triumph, lofty indignation, disdain, bold command, vituperation, rancorous hate, supreme agony.

EXAMPLES OF THOROUGH STRESS.

1.

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in yon battle-peal!
Read it on yon bristling steel!
Ask it,—ye who will.
—*John Pierpont—Warren's Address.*

2.

Lo! from the regions of the north
The reddening storm of battle pours,
Rolls along the trembling earth,
Fastens on the Olynthian towers!
Where rests the sword? where sleep the brave?
Awake! Cecropia's ally save
From the fury of the blast!
Burst the storm on Phocis' walls!
Rise! or Greece forever falls;
Up! or Freedom breathes her last!
The jarring States, obsequious now,
View the patriot's arm on high,
Thunder gathering on his brow,
Lightning flashing from his eye!
'Grasp the shield, and draw the sword!
Lead us to Philippi's lord:
Let us conquer him, or die!'
—*Carey—Ode to Eloquence.*

3.

Our enemies said, it was I who inspired Hungary. Perhaps there might be some glory in inspiring such a nation, and to such a degree. But I cannot accept the praise. No: it was not I who inspired the Hungarian people,—it was the Hungarian people who inspired me. Whatever I thought, and still think, whatever I felt, and still feel, is but a feeble pulsation of that heart which beats in the breast of my people. The glory of battles, in history, is ascribed to the leaders; theirs are the laurels of immortality. And yet, in meeting

the danger, they knew that, alive or dead, their names will live upon the lips of the people forever. How different, how much purer, is the light spread on the image of thousands of the people's sons, who, knowing that where they fall, they will lie unknown, their names unhonored and unsung, but who, nevertheless, animated by the love of freedom and fatherland, went calmly on, singing national anthems, against batteries whose cross fire vomited forth death and destruction, and took them, without firing a shot; they who fell, falling with the shout, 'Hurrah for Hungary!' And so they died by thousands—the unnamed demigods! No! a thousand times, no! It is they who have inspired me!

—*Louis Kossuth.*

4.

Thou den of drunkards with the blood of princes!
Gehenna of the waters! thou sea Sodom!
Thus I devote thee to the infernal gods!
Thee and thy serpent seed!
(To the executioner.) Slave, do thine office!
Strike as I struck the foe! Strike as I would
Have struck those tyrants! Strike deep as my curse!
Strike—and but once!

—*Byron—Marino Faliero.*

5.

Hark!—the bell, the bell!
The knell of tyranny!—the mighty voice
That to the city and the plain, to earth
And listening Heaven, proclaims the glorious tale
Of Rome reborn, and freedom!

—*Mary Russell Mitford—Rienzi.*

6.

'Know ye not, then,' said Satan, filled with scorn,
'Know ye not me? Ye knew me once, no mate
For you; there sitting, where ye durst not soar:
Not to know me, argues yourselves unknown,—
The lowest of your throng.'

—*Milton—Paradise Lost.*

7.

They hewed the hauberk from his breast,
The helmet from his head;
They hewed the hands from off his limbs;
From every vein he bled.

Clasping the standard to his heart,
He raised one dying peal,
That rang as if a trumpet blew,—
'Olea for Castile!'
—*George H. Boker—Count Candespina's Standard.*

8.

What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are marked to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honor.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous of gold;
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But, if it be a sin to covet honor,
I am the most offending soul alive.
No, 'faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honor
As one man more, methinks, would share from me,
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he that hath no stomach for this fight,
Let him depart; his passport shall be made,
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand o' tiptoe when this day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbors,
And say, 'To-morrow is Saint Crispian.'
Then will he strip his sleeve, and show his scars,
And say, 'These wounds I had on Crispin's day.'
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
What feats he did that day. Then shall our names,—

Familiar in his mouth as household words,—
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloster,
Be in their flowing cups freshly remembered.
This story shall the good man teach his son,
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers:
For he, to-day that sheds his blood with me,
Shall be my brother: be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England, now abed,
Shall think themselves accursed they were not here,
And hold their manhoods cheap, whiles any speaks
That fought with us upon Saint Crispin's day.
—*Shakespeare—King Henry V.*

Tremor; Tremulous, or Intermittent Stress.

Tremor is a rapid wavering, or trembling, pitch variation of the voice, pervading the syllabic concrete; which, although it strikes the ear as a syllabic unit, is made up of minute points, or tittles, each a concrete, rippling out in close succession. Tremor is not in reality a distinct and independent stress, but a collateral or auxiliary form, heard in association with the other stresses, added to, blending with, and coloring them; so that we have Median Stress, with Tremor; Final Stress, with Tremor, etc.

Tremor is a sign of weakness, abandon, and lack of control, whether caused by pain, exhaustion, sickness, or age; or by excess of emotion, as of joy, anger, grief, anxiety, longing, fondness, etc.

The ordinary Tremor is produced by rapid alterations in the tension of the vocal bands. The shuddering, shivering Tremor of horror, disgust, and physical cold, is due to the spasmodic action of the diaphragm, in addition to the action of the bands.

Each tremulous impulse, or tittle, is a brief concrete, having its own radical and vanish, and its own rising or falling inflection.

If the concrete and discrete movements of the tittles are upon minor intervals, the plaintive Tremor of weeping, sorrow, sympathy, or penitence is heard; if the interval of the tittles is diatonic, we hear the mirthless suggestion or mockery of a laugh; and if the concretes have the interval of third, fourth, or fifth, and the syllabic units are separated by the discrete interval of second or wider major step, we hear the laughing Tremor of gaiety, banter, joy, triumph, pleasure, glee, or delight.

The radical pitch succession of the tremor tittles, as united in the syllabic impulse, produces the syllabic inflections that belong to speech,—slides and waves, rising and falling.

EXAMPLES OF TREMOR.

1.

Final and Median Stress, with Plaintive Tremor.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which, but an hour ago,
Blushed at the praise of their own loveliness.
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated: who could guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise?

—*Byron—Childe Harold.*

2.

Bright Radical and Springing Median Stress, with Joyous Tremor.

Last, came Joy's ecstatic trial.
He, with viny crown, advancing,
First to the lively pipe his hand addressed;
But soon he saw the brisk, awakening viol,

Whose sweet, entrancing voice he loved the best.
They would have thought, who heard the strain,
They saw, in Tempe's vale, her native maids,
Amid the festal-sounding shades,
To some unwearied minstrel dancing;
While, as his flying fingers kissed the strings,
Love framed with Mirth a gay, fantastic round
(Loose were her tresses seen, her zone unbound);
And he, amid his frolic play,
As if he would the charming air repay,
Shook thousand odors from his dewy wings!
—Collins—Ode on the Passions.

3.

Idem.

Yon deep bark goes
Where traffic blows
From lands of sun to lands of snows;
This happier one,
Its course is run,
From lands of snow to lands of sun!

O happy ship!
To rise and dip,
With the blue crystal at your lip!
O happy crew!
My heart with you
Sails and sails, and sings anew!
T. Buchanan Read—Drifting.

4.

Idem. Laughing Utterance at intervals.

Oh! then I see!—Queen Mab hath been with you!
She comes,
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn by a team of little atomies,
Over men's noses, as they lie asleep:
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;

The collar, of the moonshine's watery beams;
Her whip, of cricket's bone; her lash, of film;
Her wagoner, a small, gray-coated gnat.
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coachmakers.
And in this state, she gallops, night by night,
Through lovers' brains, and then they dream of love:
O'er courtiers' knees, who dream on courtesies straight:
O'er lawyers' fingers, who straight dream on fees:
O'er ladies' lips, who straight on kisses dream:
Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit:
And sometime comes she with a tithe-pig's tail,
Tickling a parson's nose, as 'a lies asleep;
Then dreams he of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear,—at which he starts, and wakes;
And, being thus frighted, swears a prayer or two,
And sleeps again.

—*Shakespeare—Romeo and Juliet.*

5.

Dark Orotund and Oral Qualities; Chromatic Inflection and Melody; Strong Tremor of Grief.

Alas! my noble boy! that thou shouldst die!
Thou who wert made so beautifully fair!
That Death should settle in that glorious eye,
And leave his stillness in this clustering hair!
How could he mark thee for the silent tomb,
My proud boy, Absalom?

Cold is thy brow, my son, and I am chill,
As to my bosom I have tried to press thee.
How was I wont to feel my pulses thrill
Like a rich harp-string, yearning to caress thee,
And hear thy sweet 'My father!' from these dumb
And cold lips, Absalom.

—*N. P. Willis—Absalom.*

6.

Oral, Natural, and Orotund Qualities; High Pitch; Varied Movement; Tremor of Rapture.

'The Hielanders! Oh! dinna ye hear
The slogan, far awa'?
The Macgregor's? Oh! I ken it weel;
It's the grandest o' them a'!
God bless the bonnie Hielanders!
We're saved! we're saved!' she cried;
And fell on her knees, and thanks to God
Flowed forth like a full flood-tide.
—*Robert Lowell—The Relief of Lucknow.*

7.

Prevailing Pectoral, with intermingled Natural and Orotund Qualities; Strong Aspiration. Median and Final Stress, Final predominating in the last five lines. Increasing Tremor of Fright through the last six lines.

Now all is hushed and still as death! 'Tis dreadful!
How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arched and ponderous roof,
Looking tranquillity. It strikes an awe
And terror on my aching sight! The tombs
And monumental caves of death look cold,
And shoot a chillness to my trembling heart!
Give me thy hand, and let me hear thy voice!—
Nay, quickly speak to me, and let me hear
Thy voice!—my own affrights me with its echoes!
—*William Congreve—The Mourning Bride.*

FOR DAILY PRACTICE.

THE VARIOUS FORMS OF STRESS, ILLUSTRATED BY SHORT EXAMPLES.

THE EQUABLE CONCRETE.

To detect the flavor of an olive is no less a piece of human perfection than to find beauty in the colors of the sunset.

THE LOUD CONCRETE.

The year's at the spring,
And day's at the morn;
Morning's at seven:
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his Heaven—
All's right with the world!

BRIGHT RADICAL STRESS.

So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!

VIVID RADICAL STRESS.

Let earth withhold her goodly root,
Let mildew blight the rye,
Give to the worm the orchard's fruit,
The wheatfield to the fly;
But let the good old crop adorn
The hills our fathers trod;
Still let us, for his golden corn,
Send up our thanks to God!

IMPASSIONED RADICAL STRESS.

Upon them! Victory sits on our helms!

Back to thy punishment, false fugitive!

Be ready, gods, with all your thunderbolts,
Dash him to pieces!

Turn, turn, thou traitor knight!
Thou bold tongue in a lady's bower,
Thou dastard in a fight!

FINAL STRESS.

If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may.

Up, all who love me!—blow on blow!
And lay the outlawed felons low!

MEDIAN STRESS.

The moan of doves in immemorial elms,
And murmuring of innumerable bees.

The broad ambrosial aisles of lofty lime
Made noise of breeze and bees from end to end.

The splendor falls on castle walls,
And snowy summits old in story.

Hurrah! hurrah! for Ivry, and King Henry of Navarre!

THOROUGH STRESS.

Ye guards of liberty,
I'm with you once again! I call to you
With all my voice! I hold my hands to you,
To show they still are free!

COMPOUND STRESS.

Dost thou come here to whine?
To outface me, by leaping in her grave?

What! weep ye, when ye but behold
Our Cæsar's vesture wounded? Look you here!
Here is himself, marred as you see, with traitors!

What! to attribute the sacred sanctions of God and nature to the massacres of the Indian scalping-knife?

TREMOR.

Laughing. Joyous.

Oh! then I see!—Queen Mab hath been with you!

Joy, joy forever! my task is done!
The gates are passed, and Heaven is won!

Weeping. Sobbing.

Oh, I could weep the spirit from my eyes!

I have killed my son.
I have killed him—but I loved him—my dear son.
May God forgive me!

The Emphatic Tie.

The Emphatic Tie—so named by Doctor Rush—may well be considered under the head of Special Force; although it involves also, and as much, the elements of Time, Pitch, and Quality. What the Emphatic Tie is, will be more clearly told by illustration than by definition.

Take this sentence from Browning (I follow his punctuation):—

> My thumb which yesterday a scorpion nipped—
> (It swelled and blackened)—lo! is sound again!—

and the clear presentation of the thought depends on the reader's making the syntax plain. The principal clause, 'My thumb is sound again,' has its subject at the very beginning of the sentence, and its predicate at the very end, with two entire clauses between them. The reader's problem is, to bring together, to the ear, those widely separated but closely related parts. It is accomplished by the employment of a kind and degree of emphasis—especially on the word of suspension and the word of resumption—that would be altogether unnecessary and misplaced, were the words of the broken construction in uninterrupted sequence: hence the name, Emphatic Tie. To the average ear, perhaps the most obvious factor of the Tie is the enlarged force of utterance; but more time is also given, and melody and quality are so managed as to make the clause sound 'all of a piece.'

The interrupting clauses are spoken in slur,—that is, with light syllabic touch and purposely accelerated movement, or Flight of the Voice, as Doctor Rush called it. The melody of the slurred portion or portions is usually the double-wave-rising sweep, ∩∪, pointing away from its own passage to the main thought. In the example, there are two interpolated clauses. These are both to be slurred, but must not be run

together confusedly; each should have its own sweep of melody. The clause inclosed in marks of parenthesis might be slurred more than the other; or, it might well be given higher pitch, fuller volume, and slower time than even the principal clause, on account of its descriptive and dramatic value. Purpose and principle are always the same, but in their practical working-out often go by the rule of contraries.

The last remark is more strikingly illustrated in the following sentence, from Everett's oration on Lafayette.

One can never think of that French boy, eighteen years of age, just married, rolling in wealth, and basking in the sunshine of court favor, sending up from the Tuileries of Paris his shout for us and our cause, without the deepest emotion.

'One can never think of that French boy without the deepest emotion,' is syntactically the principal clause; but, oratorically, the interpolated deterrent circumstances and the conduct in contradiction of them demand to be brought directly into the foreground.

The clause just quoted, should be read 'all of a piece', with natural quality, moderate movement, and conversational melody and force; but the circumstances should be given with larger volume, stronger force, higher pitch, and slower time, with a specializing rising-wave inflectional or melodic outline on 'age,' 'married,' 'wealth,' and 'favor'; while 'sending up from the Tuileries of Paris his shout for us and our cause' should be rendered with full orotund quality, a rising sweep of melody, animated but stately movement, well-marked rhythm, and the closing word, 'cause,' held on the monotone. If this scheme of rendition is followed, there is quite a wide interval of pitch to descend discretely, from 'cause', in order to give 'without' its appropriate pitch, at the level of 'boy.' The transition in quality, force, and time is equally remarkable.

EXAMPLES OF THE EMPHATIC TIE.

1.

So, with passionate heroism, of which tradition is never weary of tenderly telling, Arnold von Winkelried gathers into his bosom the sheaf of foreign spears. So, Nathan Hale, disdaining no service that duty demands, perishes untimely, with no other friend than God and the satisfied sense of duty.

—*George William Curtis.*

2.

At midnight, in his guarded tent,
The Turk lay, dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.

—*Fitz-Greene Halleck—Bozzaris.*

3.

Anon out of the earth a *fabric huge*
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple.

—*Milton—Paradise Lost.*

4.

In a few days, that city, which had once been the seat of commerce, the model of magnificence, the common storehouse of the wealth of nations, and one of the most powerful states in the world, left behind no trace of its splendor, of its power, or even of its existence.

5.

Who'd these fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,—
The undiscovered country, from whose bourn
No traveler returns,—puzzles the will,
And makes us rather bear those ills we have,
Than fly to others that we know not of?

—*Shakespeare—Hamlet.*

6.

Yea, the fir trees rejoice at thee, and the cedars of Lebanon, saying, 'Since thou art laid down, no feller is come up against us.'

—*Isaiah.*

7.

Art thou that traitor angel, art thou he
Who first broke peace in Heaven, and faith, till then
Unbroken?

—*Milton—Paradise Lost.*

8.

Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The fraughting souls within her!

—*Shakespeare—The Tempest.*

9.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
  Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well,
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
  Left of six hundred.

—*Tennyson—The Charge of the Light Brigade.*

The following paragraph, from Thackeray's lecture on George III., presents a fine study in this connection. The entire passage inclosed in parenthesis should be read in a rapid, cursory, glancing manner, yet clearly and distinctly; it is an extended flight of the voice. The melody is nearly monotone. Each item of the first bracketed sentence, except the closing one, should receive the rising-wave or double wave-rising (˅ or ~) outline on its terminal word. Each clause of the second sentence, except the closing one, may end with the poetic monotone or the ~ contour. Complete cadences should not be made on 'struggle' and 'theater.' The last syllable of each of these two words should receive a rising second, equivalent to the continuative hook: except this

modification, both words should strike the ear as cadencial. It requires a critical ear and a thoroughly trained voice to secure perfection here,—to indicate, unmistakably, sentential completeness and the period, and yet to come purposely just short of its audible sign, so that the incidental, recapitulative intention of the writer is embodied. It is 'coming as close to the mark as possible, without hitting it.' If well done, the intention will be recognized and accepted by every hearer.

'Invented' may take the simple rise or the ~; 'restored,' the ~, as the terminal word of a series; 'episode,' a more deliberate and distinct ~, as dismissing the bird's-eye glimpse of personages and events.

'And George III. is to be alive—to accompany his people—and to survive out of the old—ours,' is to be spoken with especial deliberateness and distinctness, in full natural quality, and made consecutive, by using the Emphatic Tie.

10.

We have to glance over sixty years in as many minutes. To read the mere catalogue of characters who figured during that long period, would occupy our allotted time, and we should have all text and no sermon. (England has to undergo the revolt of the American colonies; to submit to defeat and separation; to shake under the volcano of the French Revolution; to grapple and fight for life with her gigantic enemy, Napoleon; to gasp and rally after that tremendous struggle. The old society, with its courtly splendors, has to pass away; generations of statesmen to rise and disappear; Pitt to follow Chatham to the tomb; the memory of Rodney and Wolfe to be superseded by Nelson's and Wellington's glory; the old poets who unite us to Queen Anne's time to sink into their graves; Johnson to die, and Scott and Byron to arise; Garrick to delight the world with his dazzling dramatic genius, and Kean to leap on the stage and take possession of the astonished theater. Steam has to be invented; kings to be beheaded, deposed, restored; Napoleon to be but an epi-

sode,)—and George III. is to be alive through all these varied changes, to accompany his people through all these revolutions of thought, government, society,—to survive out of the old world into ours.

General Force.

Along with the display of Special Force, in the form of Stress on the accents of emphatic words, the most casual observation will ascertain that Force is also used distributively: that phrases, clauses, sentences, paragraphs, and sometimes even entire productions, have a Drift of Force, a prevailing energy of utterance; which has therefore been named, General Force.

According to the kind of mental energy typified in the utterance, and the consequent prevailing Stress, General Force is Smooth or Abrupt; according to the degree of mental or emotional energy, it is Impassioned, Loud, Moderate, Subdued, or Suppressed; accordingly as the energy grows or lessens, it is Cumulative or Diminishing; and according to the action of the organs of breathing and voice, it is Effusive, Expulsive, or Explosive.

ABRUPT GENERAL FORCE.

Abrupt General Force indicates a superabundance of energy. The speaker gives complete way to the impulse of feeling, whether genial or malign. Feeling breaks through control.

Impassioned Abrupt Force.

Impassioned Abrupt Force is heard in the reckless excitement of furious resentment, fiery impatience, biting contempt, vituperation, impetuous anger, peremptory command, frenzied alarm, and in the spasmodic utterance of extreme horror. Most of the strong accents receive Radical or Final

Stress; or there is an intermingling of the two. Occasionally, a syllable will receive especial distinction by means of Thorough or Compound Stress. The resonance is characterized by more or less of aspiration.

EXAMPLES OF IMPASSIONED ABRUPT FORCE.

1.

Thou slave! thou wretch! thou coward!
Thou little valiant, great in villainy!
Thou ever strong upon the stronger side!
Thou Fortune's champion, that dost never fight,
But when her humorous ladyship is by,
To teach thee safety! thou art perjured too,
And sooth'st up greatness. What a fool art thou,
A ramping fool, to brag, and stamp, and swear,
Upon my party! Thou cold-blooded slave,
Hast thou not spoke in thunder on my side?
Been sworn my soldier? bidding me depend
Upon thy stars, thy fortune, and thy strength?
And dost thou now go over to my foes?
Thou wear a lion's hide? doff it, for shame,
And hang a calf's-skin on those recreant limbs.
—*Shakespeare—King John.*

2.

Hear the loud alarum bells!
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire
And a resolute endeavor
Now—now to sit, or never,
By the side of the pale-faced moon!

Oh, the bells, bells, bells,
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
—*Poe—The Bells.*

3.

Then, O great Heaven, I saw it, close in upon me! One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat,—which she did without a moment's pause, and with a violence quite inconceivable,—beat the side, as if it would stove it in. Some efforts were even then being made to cut this portion of the wreck away; for, as the ship, which was turned broadside on, turned toward us in her rolling, I plainly descried her people at work with axes, especially one active figure with long curling hair, conspicuous among the rest. But, a great cry, which was audible even above the wind and water, rose from the shore at this moment; the sea, sweeping over the rolling wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

—*Dickens—David Copperfield.*

4.

Speak of Mortimer!
'Zounds, I will speak of him; and let my soul
Want mercy, if I do not join with him:
In his behalf I'll empty all these veins,
And shed my dear blood drop by drop i' th' dust,
But I will lift the down-fallen Mortimer
As high i' th' air as this unthankful King,
As this ingrate and cankered Bolingbroke.
—*Shakespeare—I. King Henry IV.*

LOUD ABRUPT FORCE.

Loud Abrupt Force is used when there is a union of Energy and Purpose. The abruptness gives decision, snap, and temper to the loudness. It is heard in defiance, stern rebuke,

earnest entreaty, urgent appeal, denunciation, haughty command, resolution, impatience, etc.; and in narrative and descriptive passages embodying activity, hearty strength, promptitude, bustle, alacrity, urgency, etc. Orotund is the prevailing quality, but any and every voice color is called upon at need.

EXAMPLES OF LOUD ABRUPT FORCE.

1.

Conscript Fathers!
I do not rise to waste the night in words.
Let that plebeian talk; 'tis not my trade.
But here I stand for right,—let him show proofs!—
For Roman right; though none, it seems, dare stand
To take their share with me. Ay, cluster there!
Cling to your master, judges—Romans—slaves!
His charge is false; I dare him to his proofs!
You have my answer. Let my actions speak!
—*Croly—Catiline's Defiance.*

2.

I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know—
Why sinks that caldron? and what noise is this?
—*Shakespeare—Macbeth.*

3.

If ye are beasts, then stand here, like fat oxen waiting for the butcher's knife: if ye are men, follow me!—strike down yon guard, gain the mountain passes, and there do bloody work, as did your sires at old Thermopylæ. Is Sparta dead? Is the old Grecian spirit frozen in your veins, that ye do crouch and cower, like a belabored hound beneath his master's lash? O comrades, warriors, Thracians! if we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle!
—*Kellogg—Spartacus to the Gladiators.*

4.

But oh! how altered was its sprightlier tone,
When Cheerfulness, a nymph of healthiest hue,
  Her bow across her shoulder flung,
Her buskins gemmed with morning dew,
  Blew an inspiring air, that dale and thicket rung,—
The hunter's call, to faun and dryad known!
  The oak-crowned sisters and their chaste-eyed Queen,
  Satyrs and sylvan boys, were seen,
  Peeping from forth their alleys green;
Brown Exercise rejoiced to hear,
And Sport leaped up, and seized his beechen spear!
—*Collins—Ode on the Passions.*

5.

Cassius. And this man
Is now become a god; and Cassius is
A wretched creature, that must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake.
His coward lips did from their color fly;
And that same eye, whose bend doth awe the world,
Did lose his luster. I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas! it cried, 'Give me some drink, Titinius!'
As a sick girl!
—*Shakespeare—Julius Cæsar.*

Moderate Abrupt Force.

Moderate Abrupt Force is the satisfactory fullness and projection of vocality, combined with crispness of syllabication, that is appropriate to plain didactic, narrative, and descriptive passages. It is the energy of directness, distinctness, precision, and animation. The prevailing syllabic form is the Equable Concrete, with the Loud Concrete on the accents of emphatic words.

1.

It seems to be thought that we have come upon the earth too late; that there has been a feast of imagination formerly, and all that is left for us is to steal the scraps. We hear that there is no poetry in railroads, steamboats, and telegraphs, and especially in Brother Jonathan. If this be true, so much the worse for him. But, because he is a materialist, shall there be no more poets? When we have said that we live in a materialistic age, we have said something more than we intended. If we say it in the way of blame, we have said a foolish thing, for probably one age is as good as another; and, at any rate, the worst is good enough company for us. The age of Shakespeare seems richer than our own, only because it was lucky enough to have such a pair of eyes as his to see it, and such a gift of speech as his to report it. Shakespeare did not sit down and cry for the water of Helicon to turn the wheels of his little private mill there at Bankside. He appears to have gone more quietly about his business than any other playwright in London; to have drawn off what water-power he wanted, from the great prosy current of affairs that flows alike for all; and, in spite of all, to have ground for the public what grist they wanted, coarse or fine. And it seems a mere piece of luck that the smooth stream of his activity reflected with such ravishing clearness every changing mood of heaven and earth, every stick and stone, every dog and clown and courtier upon its brink. It is a curious illustration of the friendly manner in which Shakespeare received everything that came along, of what a 'present man' he was, that in the very same year the mulberry tree was brought to England, he got one, and planted it in his garden at Stratford.

—*James Russell Lowell.*

2.

The beginning of all my own right art work in life depended, not on my love of art, but of mountains and sea. All boys with any good in them are fond of boats, and of course I liked the mountains best when they had lakes at the bottom; and I used to walk always in the middle of the loosest gravel I could find in the roads of the midland counties, that I might hear, as I trod in it, something like the sound of the pebbles on the seabeach. No chance occurred for some time to develop what gift of drawing I had; but I would pass

entire days in rambling on the Cumberland hillsides, or staring at the lines of surf on a low sand; and when I was taken annually to the Water-Color Exhibition, I used to get hold of a catalogue beforehand, mark all the Robsons, which I knew would be purple mountains, and all the Copley Fieldings, which I knew would be of lakes or sea; and then go deliberately round the room to them,—for the sake, observe, not of the pictures, in any wise, but only of the things painted.

And through the whole of following life, whatever power of judgment I have obtained, in art, which I am now happy and confident in using, or communicating, has depended on my steady habit of always looking for the subject principally, and for the art, only as a means of expressing it.

—Ruskin—The Eagle's Nest.

3.

Is this a time to be gloomy and sad,
When our mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?

The clouds are at play in the azure space,
And their shadows at play on the bright green vale;
And here they stretch to the frolic chase,
And there they roll on the easy gale.

And look at the broad-faced sun, how he smiles
On the dewy earth, that smiles in his ray,
On the leaping waters and gay young isles,—
Ay, look, and he'll smile thy gloom away.

—Bryant—The Gladness of Nature.

Subdued Abrupt Force.

Subdued Abrupt Force is used when the mental energy displays itself as pure exuberance of spirits; as in mirth, gaiety, playfulness, raillery, dainty description, etc. The stress is mainly Bright Radical, with an occasional brisk Median swell; the quality, Natural, varied by shades of Oral, Orotund, and Aspirate; the melody, varied, but tending to high pitch; the movement, sprightly and varied.

EXAMPLES OF SUBDUED ABRUPT FORCE.

1.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

—*Tennyson—The Brook.*

2.

She mounts her chariot in a trice,
Nor would she stay for no advice,
Until her maids, that were so nice,
To wait on her were fitted,
But ran herself away alone;
Which when they heard, there was not one
But hasted after to be gone,
As if she were diswitted.

Hop, and Mop, and Drap so clear,
Pip, and Trip, and Skip, that were
To tiny Mab, their sovereign, dear,
Her special maids of honor;
Fib, and Tib, and Pink, and Pin,
Tick, and Quick, and Jill, and Jin,
Tit, and Nit, and Wap, and Win,
The train that wait upon her.

Upon a grasshopper they got,
And what with amble and with trot,
For hedge and ditch they sparéd not,
But after her they hie them.

A cobweb over them they throw,
To shield the wind, if it should blow;
Themselves they wisely could bestow,
Lest any should espy them.
—*Michael Drayton—Nymphidia.*

3.

Now, o'er a chair he gets a fall; now, floundering forwards with a jerk, he bobs his nose against the wall; and now, encouraged by a subtle fancy, that they're near the door, he jumps behind it to explore, and breaks his shins against the scuttle;—crying, at each disaster, 'Drat it!—hang it!—'od rabbit it!—' and 'rat it!'

SUPPRESSED ABRUPT FORCE.

Suppressed Abrupt Force signifies a struggle between the speaker's excitement and his self-control. The organs of breathing and utterance act with intense energy, so that the voice would be very loud and resonant; but there is such rigor in the throat, including the pharynx, and such a prodigal expenditure of breath, that the tone is strongly aspirated, and the resonance deadened into the so-called Pectoral Quality; in hate, hostility, and similar moods, the rasping note of the Guttural should be heard, when needful. 'Let your own discretion be your tutor.'

This is one of the most intense and expressive of all the modes of Force.

EXAMPLES OF SUPPRESSED ABRUPT FORCE.

1.

How like a fawning publican he looks!
I hate him for he is a Christian;
But more for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,

On me, my bargains, and my well-won thrift,
Which he calls interest. Curséd be my tribe,
If I forgive him!

—*Shakespeare—The Merchant of Venice.*

2.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee!—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppresséd brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshal'st me the way that I was going,
And such an instrument I was to use.—
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest! I see thee still!—
And on thy blade and dudgeon gouts of blood,
Which was not so before. —There's no such thing!
It is the bloody business which informs
Thus to mine eyes.
Now o'er the one-half world
Nature seems dead, and wicked dreams abuse
The curtained sleep: witchcraft celebrates
Pale Hecate's offerings; and withered Murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.
Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
That now suits with it.
Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
(A bell rings.)
I go, and it is done—the bell invites me!
Hear it not, Duncan! for it is a knell
That summons thee to Heaven—or to Hell!

—*Id.—Macbeth.*

3.

Yet here's a spot! Out, damnéd spot! out, I say! —One! —two!—why, then, 'tis time to do it. —Hell is murky? Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? —Yet who would have thought the old man to have had so much blood in him? —The thane of Fife had a wife: where is she now? —What, will these hands ne'er be clean? —No more o' that, my lord, no more o' that: you mar all by this starting. —Here's the smell of the blood still: all the perfumes of Arabia cannot sweeten this little hand. Oh! oh! oh! —Wash your hands, put on your nightgown; look not so pale! I tell you yet again, Banquo's buried: he cannot come out on's grave! —To bed, to bed! there's knocking at the gate! Come, come, come, come, give me your hand. What's done, cannot be undone: to bed! to bed! to bed!

—*Id.*

Hamlet's soliloquy, 'To be, or not to be'; the colloquy between King John and Hubert, Act III., scene iii., King John; the Murder Scene, Act II., scene ii., Macbeth; and Byron's poem, 'Darkness,' afford additional rich material for the study of this mode of Force.

SMOOTH GENERAL FORCE.

Smooth General Force is the vocal sign of expansive energy.

Impassioned Smooth Force.

Impassioned Smooth Force is founded on distributed Expulsive Median and Thorough Stress. It is heard in rapture, triumph, fervent appeal, and exalted thought and feeling generally.

EXAMPLES OF IMPASSIONED SMOOTH FORCE.

1.

Sir, I know the uncertainty of human affairs; but I see, I see, clearly, through this day's business. You and I, indeed, may rue it. We may not live to the time when this Declara-

tion shall be made good. We may die: die, colonists; die, slaves; die, it may be, ignominiously and on the scaffold. Be it so. Be it so. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may. But, while I do live, let me have a country, or at least the hope of a country, and that a free country.

But, whatever be our fate, be assured, be assured, that this Declaration will stand. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both. Through the thick gloom of the present, I see the brightness of the future, as the sun in heaven. We shall make this a glorious, an immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires and illuminations. On its annual return, they will shed tears,—copious, gushing tears; not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy.

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment: Independence now, and Independence forever!

—Daniel Webster—Supposed Speech of John Adams.

2.

Flag of the free heart's hope and home,
By angel hands to valor given,
Thy stars have lit the welkin dome,
And all thy hues were born in Heaven!
Forever float that standard sheet!
Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us!

—Drake—The American Flag.

3.

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!

Humanity, with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat,
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock,
'Tis of the wave, and not the rock;
'Tis but the flapping of the sail,
And not the rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee:
Our hearts, our hopes, our prayers, our tears,
Our faith, triumphant o'er our fears,
Are all with thee—are all with thee!
—*Longfellow—The Building of the Ship.*

4.

Ho! gallant nobles of the League, look that your arms be bright!
Ho! burghers of St. Genevieve, keep watch and ward tonight!
For our God hath crushed the tyrant, our God hath raised the slave,
And mocked the counsel of the wise, and the valor of the brave.
Then glory to His holy name, from whom all glories are,
And glory to our sovereign liege, King Henry of Navarre!
—*Macaulay—The Battle of Ivry.*

5.

Then sang Moses and the children of Israel this song unto the Lord, and spake, saying,

I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea. The Lord is my strength and my song, and he is become my

salvation: he is my God, and I will prepare him a habitation; my father's God, and I will exalt him.

The Lord is a man of war: the Lord is his name. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red Sea. The depths have covered them: they sank into the bottom as a stone.

Thy right hand, O Lord, is become glorious in power: thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath, which consumed them as stubble. And with the blast of thy nostrils the waters gathered together, the floods stood upright as a heap, and the depths were congealed in the heart of the sea. The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them. Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters. Who is like unto thee, O Lord, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out thy right hand, the earth swallowed them.

Thou in thy mercy hast led forth the people which thou hast redeemed: thou hast guided them in thy strength unto thy holy habitation. The people shall hear, and be afraid: sorrow shall take hold on the inhabitants of Palestine. Then the dukes of Edom shall be amazed; the mighty men of Moab, trembling shall take hold of them; all the inhabitants of Canaan shall melt away. Fear and dread shall fall upon them; by the greatness of thine arm they shall be as still as a stone; till thy people pass over, O Lord, till thy people pass over which thou hast purchased. Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for them to dwell in; in the sanctuary, O Lord, which thine hands have established. The Lord shall reign for ever and ever.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

—*Exodus, XV.*

Loud Smooth Force.

Loud Smooth Force is significant of earnestness, push, and enthusiasm. It consists of a drift of Expulsive Median Stress, varied by occasional Radical and Final Stress on short-quantity accents, and Thorough Stress on prolongable accents of especially emphatic words. Full orotund is its appropriate quality. Sublimity, grandeur, power, vastness, impetuous fervor, exultation, aspiration, buoyant hope, grave reproof, wailing sorrow, etc., tend to this mode of General Force.

EXAMPLES OF LOUD SMOOTH FORCE.

1.

Roll and rejoice, jubilant voice,
Roll as the ground-swell dash'd on the strand,
Roar as the sea when he welcomes the land,
And welcome her, welcome the land's desire,
The sea-king's daughter, as happy as fair,
Blissful bride of a blissful heir,
Bride of the heir of the kings of the sea—
O joy to the people and joy to the throne,
Come to us, love us, and make us your own:
For, Saxon or Dane or Norman we,
Teuton or Celt, or whatever we be,
We are each all Dane in our welcome of thee,
Alexandra!

—*Tennyson—Welcome to Alexandra.*

2.

The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose. It shall blossom abundantly, and rejoice even with joy and singing; the glory of Lebanon shall be given unto it, the excellency of Carmel and Sharon; they shall see the glory of the Lord, and the excellency of our God. Strengthen ye the weak hands and confirm the feeble knees. Say to them that are of a fearful heart, Be strong, fear not: your God will come with vengeance, even God with a recompense; he will come and

save you. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water: in the habitations of dragons, where each lay, shall be grass with reeds and rushes. And a highway shall be there, and a way, and it shall be called The way of Holiness; the unclean shall not pass over it; but it shall be for those: the wayfaring men, though fools, shall not err therein. No lion shall be there, nor any ravenous beast shall go up thereon, it shall not be found there; but the redeemed shall walk there: And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joys upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

—*Isaiah, XXXV.*

3.

Hail to thee, bright spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.
Higher still, and higher,
From the earth thou springest,
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest!

—*Shelley—To a Skylark.*

Moderate Smooth Force.

Moderate Smooth Force has a prevailing Effusive Median Stress, in the rendering of tranquillity, gloom, mournfulness, solemnity, stately description, seriousness, controlled sorrow, melancholy, regret, and subdued pathos generally; and a light, springy Expulsive Median Stress, in joy, pleasure, admiration, hope, pleased surprise, commendation, and lyric enthusiasm.

EXAMPLES OF MODERATE SMOOTH FORCE.

1.

There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shellfish had fastened about it, and long seaweeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over: they have gone down amidst the roar of the tempest; their bones lie whitening in the caverns of the deep. Silence—oblivion—like the waves, have closed over them; and no one can tell the story of their end.

What sighs have been wafted after that ship! what prayers offered up at the deserted fireside of home! How often has the mistress, the wife, or the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! How has expectation darkened into anxiety—anxiety into dread—and dread into despair! Alas! not one memento shall ever return for love to cherish. All that shall ever be known is, that she sailed from her port, 'and was never heard of more.'

—Irving—The Sketch-Book.

2.

Where Christ brings his cross, he brings his presence; and where he is, none is desolate, and there is no room for despair. At the darkest, you have felt a hand through the dark, closer, perhaps, and tenderer, than any touch dreamt of at noon. As he knows his own, so he knows how to comfort them,—using, sometimes, the very grief itself, and straining it to the sweetness of a faith unattainable to those ignorant of any grief.

Henry Ward Beecher.

3.

Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

—Coleridge—The Rime of the Ancient Mariner.

4.

A shipwrecked sailor, waiting for a sail:
No sail from day to day, but every day

The sunrise broken into scarlet shafts
Among the palms and ferns and precipices;
The blaze upon the waters to the east;
The blaze upon his island overhead;
The blaze upon the waters to the west;
Then the great stars that globed themselves in heaven,
The hollower-bellowing ocean, and again
The scarlet shafts of sunrise—but no sail.

—*Tennyson—Enoch Arden.*

5.

With weary steps I loiter on,
  Though always under altered skies
  The purple from the distance dies,
My prospect and horizon gone.

No joy the blowing season gives,
  The herald melodies of spring,
  But in the songs I love to sing
A doubtful gleam of solace lives.

If any care for what is here
  Survive in spirits rendered free,
  Then are these songs I sing of thee
Not all ungrateful to thine ear.

—*Id.—In Memoriam.*

6.

Sunset and evening star,
  And one clear call for me!
And may there be no moaning of the bar,
  When I put out to sea,

But such a tide as, moving, seems asleep,
  Too full for sound and foam,
When that which drew from out the boundless deep
  Turns again home.

Twilight and evening bell,
  And after that the dark!
And may there be no sadness of farewell,
  When I embark;

For though from out our bourn of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face,
When I have crost the bar.
—*Id.—Crossing the Bar.*

7.

The Angel with great joy received his guests,
And gave them presents of embroidered vests,
And velvet mantles with rich ermine lined,
And rings and jewels of the rarest kind.
Then he departed with them o'er the sea,
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.
—*Longfellow—King Robert of Sicily.*

8.

The choir is singing the matin song,
The doors of the church are opened wide,
The people crowd, and press, and throng,
To see the bridegroom and the bride.
They enter, and pass along the nave;
They stand upon the father's grave;
The bells are ringing soft and slow;
The living above and the dead below
Give their blessing on one and twain;
The warm wind blows from the hills of Spain,
The birds are building, the leaves are green,
And Baron Castine of St. Castine
Hath come at last to his own again.
Id.—The Baron of St. Castine.

9.

He who rises early, is met by the domestic animals with peculiar pleasure; one winds and purrs about him, another frisks and capers, and does everything but speak. The stern mastiff, the plodding ox, the noble horse, the harmless sheep, the prating poultry, each in its own way, expresses joy when he first appears. Then, how incomparably fine is the dawning of the day, when the soft light comes stealing on, at first glimmers with the stars, but gradually outshines them all!

How beautiful are the folding and parting of the gray clouds, drawn back like a curtain, to give us a sight of that most magnificent of all appearances, the rising of the sun! How rich is the dew, decking every spire of grass with colored spangles, of endless variety and of inexpressible beauty! Larks mount, and fill the air with a flood of perfect music; and every tree, every steeple, and every hovel, emits a cooing or a twittering, a warbling or a chirping,—a hailing of the returning day.

—*Robinson—Early Rising.*

10.

O sailor boy! sailor boy! never again
Shall home, love, or kindred thy wishes repay;
Unblessed and unhonored, down deep in the main
Full many a score fathom, thy frame shall decay.

No tomb shall e'er plead to Remembrance for thee,
Or redeem form or fame from the merciless surge;
But the white foam of waves shall thy winding-sheet be,
And winds, in the midnight of winter, thy dirge.

Days, months, years, and ages, shall circle away,
And still the vast waters above thee shall roll:
Earth loses thy pattern for ever and aye;
O sailor boy! sailor boy! peace to thy soul!

—*Dimond—The Sailor Boy's Dream.*

11.

Yet, ah! that spring should vanish with the rose!
That youth's sweet-scented manuscript should close!
The nightingale that in the branches sang,
Ah, whence, and whither flown again, who knows?

Would but the desert of the fountain yield
One glimpse—if dimly, yet indeed revealed—
Toward which the fainting traveler might spring,
As springs the trampled herbage of the field!

—*Fitzgerald—Omar Khayyám.*

Subdued Smooth Force.

Subdued Smooth Force indicates that the mind's energy is dominated by feelings of awe, respect, reverence, solemnity, admiration, wonder, tenderness, self-depreciation, or regret. In description, it typifies repose, tranquillity, languor, laziness, and the faint and far-off, the vague and mysterious, in sound and sight. The prevailing syllabic form of the accents is the Effusive Median swell, and the utterance of words and groups is characterized by smooth implication: that is, words and syllables flow into each other, so that a group reaches the ear as an unbroken stream of sound.

EXAMPLES OF SUBDUED SMOOTH FORCE.

1.

Year after year unto her feet,
  She lying on her couch alone,
Across the purple coverlet,
  The maiden's jet-black hair has grown,
On either side her trancéd form
  Forth streaming from a braid of pearl:
The slumbrous light is rich and warm,
  And moves not on the rounded curl.

She sleeps: her breathings are not heard
  In palace chambers far apart.
The fragrant roses are not stirred
  That lie upon her charméd heart.
She sleeps: on either hand upswells
  The gold-fringed pillow lightly pressed:
She sleeps, nor dreams, but ever dwells
  A perfect form in perfect rest.

—*Tennyson—The Sleeping Beauty.*

2.

For, waked at dead of night, I heard a sound
As of a silver horn from o'er the hills
Blown, and I thought, 'It is not Arthur's use
To hunt by moonlight'; and the slender sound

As from a distance beyond distance grew
Coming upon me—O never harp nor horn,
Nor aught we blow with breath, or touch with hand,
Was like that music as it came; and then
Streamed through my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rosé-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed
With rosy colors leaping on the wall;
And then the music faded, and the Grail
Passed, and the beam decayed, and from the walls
The rosy quiverings died into the night.
—*Id.—The Holy Grail.*

Suppressed Smooth Force.

Suppressed Smooth Force is employed when the energy that would otherwise manifest itself in Subdued, Moderate, or Loud Smooth Force, is held in check by awe or the desire of secrecy; or when one calls attention to a faint or distant sight or sound.

EXAMPLES OF SUPPRESSED SMOOTH FORCE.

1.

The red rose cries, 'She is near, she is near;'
And the white rose weeps, 'She is late;'
The larkspur listens, 'I hear, I hear;'
And the lily whispers, 'I wait.'
—*Id.—Maud.*

2.

O hark! O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.
—*Id.—The Princess.*

3.

The thoughts are strange that crowd into my brain,
While I look upward to thee. It would seem
As if God poured thee from his 'hollow hand',
And hung his bow upon thine awful front,
And spake in that loud voice which seemed to him
Who dwelt in Patmos for his Saviour's sake
'The sound of many waters', and had bid
Thy flood to chronicle the ages back,
And notch his centuries in the eternal rock!

Deep calleth unto deep! And what are we,
That hear the question of that voice sublime?
Oh! what are all the notes that ever rang
From War's vain trumpet, by thy thundering side?
Yea, what is all the riot man can make
In his short life, to thy unceasing roar?
And yet, bold babbler, what art thou to Him
Who drowned a world, and heaped its waters far
Above the loftiest mountains? A light wave,
That breaks, and whispers of its Maker's might!

—*J. G. C. Brainard—Niagara.*

CUMULATIVE FORCE.

Cumulative Force—crescendo—characterizes the utterance of growing, expanding energy, as in earnestness and enthusiasm. It should more or less mark the growth of thought and feeling in the delivery of the well-written paragraph; it belongs to animated, inspiring, impetuous passages in poetry and the drama, and in oratory; and to cumulative and climax constructions generally. As the force and volume increase, the melody, usually, tends rise in pitch.

EXAMPLES OF CUMULATIVE FORCE.

1.

Then we belted on our tartans,
And our bonnets down we drew,
And we felt our broadswords' edges,
And we proved them to be true;

And we prayed the prayer of soldiers,
And we cried our gathering cry.
And we clasped the hands of kinsmen,
And we swore to do or die!
—*Aytoun—The Burial-March of Dundee.*

2.

Noiselessly as the daylight comes, when the night is done,
And the crimson streak on ocean's cheek grows into the great sun,—
Noiselessly as the springtime her crown of verdure weaves,
And all the trees on all the hills open their thousand leaves,—
So, without sound of music or voice of them that wept,
Silently down from the mountain crown the great procession swept.
—*Mrs. C. F. Alexander—The Burial of Moses.*

3.

Hurrah! the foes are moving! Hark! to the mingled din
Of fife, and steed, and trump, and drum, and roaring culverin!
The fiery Duke is pricking fast across Saint André's plain,
With all the hireling chivalry of Guelders and Almayne.
Now, by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies,—upon them with the lance!
A thousand spurs are striking deep, a thousand spears in rest,
A thousand knights are pressing close behind the snow-white crest;
And in they burst, and on they rushed, while, like a guiding star,
Amidst the thickest carnage blazed the helmet of Navarre.
—*Macaulay—The Battle of Ivry.*

4.

—When a wind from the lands they had ruined, awoke from sleep,
And the water began to heave and the weather to moan.
And or ever that evening ended, a great gale blew,
And a wave like the wave that is raised by an earthquake grew,
Till it smote on their hulls and their sails and their masts and their flags,
And the whole sea plunged and fell on the shot-shattered navy of Spain.
—*Tennyson—The Revenge.*

5.

But wherefore do you droop? why look so sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the action of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviors from the great,
Grow great by your example, and put on
The dauntless spirit of resolution.
Away! and glister like the god of war,
When he intendeth to become the field:
What! shall they seek the lion in his den,
And fright him there? and make him tremble there?
Oh, let it not be said. —Forage, and run
To meet displeasure farther from the doors,
And grapple with him ere he come so nigh.

—*Shakespeare—King John.*

6.

And now before the open door—
The warrior priest had ordered so—
The enlisting trumpet's sudden soar
Rang through the chapel o'er and o'er
Its long reverberating blow,
So loud and clear, it seemed the ear
Of dusty death must wake and hear.
And there the startling drum and fife
Fired the living with fiercer life;
While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before;
And every word its ardor flung
From off its jubilant iron tongue
Was, 'War! war! war!'

—*T. Buchanan Read—The Wild Wagoner of the Alleghenies.*

DIMINISHING FORCE.

Diminishing Force—diminuendo—is expressive of relaxation, renunciation, submission, languor, fatigue, vanishing,

fading, dying, ceasing, etc.; usually with a downward trend of melody.

In general, it should be employed in making transitions; as, at the end of a paragraph, or at the beginning of a new one, and after climaxes. Thus symmetry and coherence are maintained, by the avoidance of sudden and abrupt changes. But, a sudden and wide change of mental or emotional attitude is to be signalized by correspondingly abrupt and marked vocal transition.

EXAMPLES OF DIMINISHING FORCE.

1.

Adam. Dear master, I can go no further. Oh, I die for food! Here lie I down, and measure out my grave. Farewell, kind master!

—*Shakespeare—As You Like It.*

2.

Blow, bugle; answer, echoes, dying, dying, dying.

—*Tennyson—The Princess.*

3.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

—*Id.*

4.

Shipwrecked upon a kingdom, where no pity,
No friends, no hope, no kindred weep for me,
Almost no grave allowed me. —Like the lily,
That once was mistress of the field and flourished,
I'll hang my head and perish.

—*Shakespeare—King Henry VIII.*

5.

—But the knot had been securely bound; the victim sunk without effort; the waters, which his fall had disturbed, settled calmly over him; and the unit of that life for which he had pleaded so strongly, was forever withdrawn from the sum of human existence.

—Scott—Rob Roy.

6.

No more, no more,
The worldly shore
Upbraids me with its loud uproar;
With dreamful eyes,
My spirit lies
Under the walls of Paradise!

—T. Buchanan Read—Drifting.

7.

Ah, sad and strange as, in dark summer dawns,
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

—Tennyson—The Princess.

QUALITY.

Quality is the word used to designate the modifications that the voice undergoes in volume and resonance, by various adjustments of the breathing action, and of the throat and re-enforcing cavities. Timbre and tone-color are used as equivalent terms.

Quality is the distinctively emotional element of voice: not that it does not aid Time, Force, and Pitch, in the expression of judgment, energy, and motive; nor that they, in turn, do not aid in the expression of feeling; but its own especial function is emotional.

The Qualities of voice recognized and named, are: Natural, Oral, Orotund, Nasal, Aspirate, Guttural, Pectoral, and Falsetto; but their modifications toward each other and their interfusions and blends produce varieties and shades of tone-color practically innumerable. Each vowel has its inherent quality; but cultivation teaches them to borrow and lend; so that any one vowel may on occasion become the color note for all the rest. Thus either unity or contrast is at command.

The statement that the office of Quality is emotional suggests the need of a workaday character of voice that is unemotional; as we have movement that is neutral, a pitch interval and a melodic progression that are inexpressive of feeling, and a syllabic form that is simply the vehicle of easy, distinct, unemphatic communication. This want Mother Nature has supplied; and to this impartial, colorless kind of voice Doctor Rush gave the name, Natural Quality.

Natural Quality.

Natural Quality—also called Normal Quality, and sometimes, by liberal license, Pure Tone—is, properly, the cul-

tivated voice of unimpassioned, matter-of-fact, or moderately animated speech. The uncultivated habitual voice is not necessarily, perhaps not usually, the real natural voice. Many a man lives a long lifetime, and dies, without ever having heard his own natural voice, after his boyhood. In the absence of right cultivation, wrong habits of tone production, re-enforcement, enunciation, and melody, so establish themselves that the sensitive ear is constantly assailed by strident, hoarse, thin, hollow, shrill, nasal, flat, weak, and blatant tones, until it almost questions the blessedness of speech, and longs for silence, 'like a poultice, to heal the blows of sound'; while the poor possessor of the afflicting organ consoles himself with the consideration that, if it is a poor thing, it is his own. It is not his, and he has no right to keep it.

Well-directed and persevering practice of the exercises so far given, will surprisingly improve even a bad voice, and perfect a good one; that is, it will free, develop, and ripen the latent powers and possibilities of the true Natural Voice, and gradually correct faults of quality, force, pitch, and enunciation.

In the light utterance of conversation, the resonance of the Natural Quality is principally in the front part of the mouth, and gains its ring and brilliancy by nasal re-enforcement. Not that breath and voice go into and through the nose; that would produce nasal twang; but, with the nares closed by the raising of the soft palate, a vowel utterance aimed against the front of the hard palate causes the quiet air in the nasal chambers to vibrate harmonically; and the nasal vibrations blend with and become part of the tone issuing from the lips. The dull, muffled resonance of the voice when the head is stopped up with a severe cold, is chiefly due to the absence of nasal re-enforcement: it is a contradiction of fact to call such a quality a nasal tone.

In public address, uncultivated speakers usually seek to secure audibility by mere loudness, without regard to the

necessary breath support. Because the ear tells them that the voice is formed in the throat, they lay upon the throat the whole effort of voice production. They grip the slim, inadequate breath-stream, by narrowing and tensely holding the throat walls; which raises the pitch and renders the quality harsh and shrill. The muscles of palate, tongue, and lips soon feel the unnatural strain, and become partially paralyzed, so that the utterance of syllables is blurred, cluttered, and jumbled. Such speaking is distressing to a civilized audience, and ruinous to the speaker's throat and voice.

On the other hand, the well-trained speaker, by arching freely the soft palate, adds somewhat of pharyngeal resonance to that of mouth and nose; so that his tones are rounder, fuller, and deeper than in conversation, without losing their oral and nasal ring. The actual labor of speaking he transfers from the throat to the breathing organs; and, after hours of such exertion, his voice is as fresh as at first—fresher, mellower, richer than at first.

EXAMPLE OF NATURAL QUALITY.

It was a maxim of Raffaello's that the artist's object was to make things, not as Nature makes them, but as she would make them; as she ever tries to make them, but never succeeds, though her aim may be deduced from a comparison of her effects; just as, if a number of archers had aimed unsuccessfully at a mark upon a wall, and this mark were removed, we could by the examination of their arrow-marks point out the probable position of the spot aimed at, with a certainty of being nearer to it than any of their shots.

We have most of us heard of original sin, and may, perhaps, in our modest moments, conjecture that we are not quite what God, or Nature, would have us to be. Rafaello had something to mend in humanity: I should like to have seen him mending a daisy, or a peaseblossom, or a moth, or any other of God's slightest work! If he had accomplished that, one might have found for him more respectable employment: to set the stars in better order, perhaps (they seem grievously scattered, as they are, and to be of all manner of shapes and

sizes, except the ideal shape, and the proper size); or, to give us a corrected view of the ocean, that at least seems a very irregular and improvable thing: the very fishermen do not know this day how far it will reach, driven before the west wind. Perhaps some one else does, but that is not our business.

Let us go down and stand on the beach by the sea—the great irregular sea, and count whether the thunder of it is not out of time. One—two:—here comes a well-formed wave at last, trembling a little at the top, but, on the whole, orderly. So! Crash among the shingle, and up as far as this gray pebble. Now, stand by, and watch. Another:—ah, careless wave! why couldn't you have kept your crest on? It is all gone into spray, striking up against the cliffs there—I thought as much—missed the mark by a couple of feet! Another:—how now, impatient one! couldn't you have waited till your friend's reflex was done with, instead of rolling yourself up in it, in that unseemly manner? You go for nothing. A fourth, and a goodly one at last! What think you of yonder slow rise, and crystalline hollow, without a flaw? Steady, good wave! not so fast, not so fast! Where are you coming to? This is too bad; two yards over the mark, and ever so much of you in our face, besides; and a wave that we had some hope of, behind there, broken all to pieces out at sea, and laying a great white tablecloth of foam all the way to the shore, as if the marine gods were to dine off it! Alas, for these unhappy 'arrow-shots' of Nature! She will never hit her mark, with these unruly waves of hers, nor get one of them into the ideal shape, if we wait for a thousand years.

—*Ruskin.*

THE CALL.

The practice of the Call, in high and in middle pitch, is calculated to give resonance, reach, amplitude, and ease to the Natural Vocality.

In calling, the syllabic note of the accented syllables is like that prescribed in Exercise 2 of 'A Scheme of Daily Practice', page 85,—except that the note, while always longer than in ordinary speech, is variously extended, to indicate the relative importance of the word containing it,—the more

important the word, the more the accent is prolonged; that the delivery is expulsive, instead of effusive, the breath pressure being governed by the emphatic intention; and that the vanish of the syllable rises or falls, to express continuation or completeness. To this note Doctor Rush gave the name, Protracted Radical, from the fact that the radical and body of the vowel are held and enforced on a level pitch; and the rising or falling vanish fulfills, so far as it can, the office of the normal rising or falling concrete. The note of song is sometimes the Protracted Radical, and sometimes the Protracted Vanish; in which latter the concrete rise or fall opens the syllable, while the body and vanish of the impulse receive the level prolongation. The prolonged syllables of the Call, then, are singing notes; and the Call, in sum-total, is a blend and compromise of song and speech.

The singing note travels much farther than the speaking note, with its simple rise and fall and its usual abruptness and brief quantity; so that, when we wish our words to reach distant ears, we instinctively adopt or approach the singing intonation.

In practicing the examples, sing the words of groups, especially the emphatic words. Attenuate the vanish of terminal words, with rise or fall, in accordance with motive and emphasis. Keep the tone clear and musical.

EXAMPLES OF THE CALL.

1.

Boat ahoy! boat ahoy!

2.

Spanish ships of war at sea! We have sighted fifty-three!

3.

Attention, battalion! To the rear,—open order,—march!

4. Rejoice, you men of Angiers! ring your bells!
King John, your king and England's, doth approach:
Open your gates, and give the victors way!
—*Shakespeare—King John.*

5.

I shall never hear her more
By the reedy Lindis shore,
'Cusha! Cusha! Cusha!' calling,
Ere the early dews are falling;
I shall never hear her song,
'Cusha! Cusha!' all along,
Where the sunny Lindis floweth,
    Goeth, floweth:
I shall never hear her calling,
'Leave your meadow grasses mellow,
    Mellow, mellow;
Quit your cowslips, cowslips yellow;
Come uppe, Whitefoot, come uppe, Lightfoot,
Quit your pipes of parsley hollow,
    Hollow, hollow;
Come uppe, Lightfoot, rise and follow;
    Lightfoot, Whitefoot,
From the clovers lift the head;
Come uppe, Jetty, follow, follow,
Jetty, to the milking-shed.'

—Jean Ingelow—The High Tide

Orotund Quality.

Noble emotion amplifies the volume of Natural Quality; the voice is re-enforced by pharyngeal and chest resonance, so that it is tinged with, or is completely transmuted into, Orotund Quality. Enthusiasm, joy, triumph, fervor, controlled grief, authority, solemnity, courage, grandeur, sublimity, vastness, bulk, etc., cannot be adequately expressed in speech, without the organlike fullness and richness of the Orotund.

The Orotund is rightly regarded as the crowning excellence of the mature and disciplined voice. It is questionable whether the possessor of a natural—an unacquired—Orotund is to be considered as fortunate; for it is apt to constitute his whole vocal endowment. Orotund is, properly, an especial and occasional voice color, comparable to a best suit of clothes,

a company dinner, the best room, a gala day; and if one's all-in-all of voice is Orotund, he is compelled to be ponderous and sonorous in the most trivial matters.

Fortunately, the Orotund is usually latent, and is evoked by exercise, if at all. Cattlemen, lumbermen, raftsmen, drovers, roustabouts, and others, who live robust lives and use their voices habitually in outdoor calling and shouting, often develop a magnificent Orotund. Many actors and public speakers, if they have healthy organs and a correct habit of breathing, with an open throat, acquire the Orotund gradually, through the exertion necessary to fill large audience rooms and to give due effect to the stronger passages of play or address.

The preacher who begins with a weak voice, who speaks 'from the throat', in ignorance of breath support, and who lives a sedentary life, breaks down sooner or later; while the actor and actress who start so handicapped, in general have the good sense or the good fortune to find the right remedy, so that their voices, always in use, never wear out, but improve and strengthen with the years.

'Signs' of Orotund in the Uncultivated Voice.

To ascertain whether you have Orotund within reach of development:—

1. Imitate a wide, deep yawn. If you hear a mellow, murmuring resonance, that seems to come from the depths of throat and chest, it signifies that the Orotund is yours, if you choose.

2. Give as full, deep, free, and prolonged utterance as you can to the back vowels, especially ō and ạ. If they sound mellow, round, and deep, as compared with ē, ĕ, and ă, you may feel assured that, with right and faithful practice, but a short time will pass before you will have the true Orotund at command.

Is the Chest a Resonance Cavity?

In describing the character and mechanism of the Orotund, I said above that it has chest resonance.

Some recent scientific writers on phonology declare that there is and can be no such thing as chest resonance. In voice production, they say, the chest is a closed—almost a sealed—cavity, and its air content cannot be affected by sound originating at the vocal bands: the laryngeal tone can be affected or re-enforced only by the cavities in front of the glottis,—that is, the cavities situated between the glottis and the outer air,—and, in the order of tone production, the chest is behind the glottis. Chest resonance is an impossibility.

Nevertheless, I believe it to be a fact. Scientifically, it may be preposterous, impossible: then all the more should we rejoice in its possession. For my belief I rely upon the testimony of the two senses, hearing and feeling.

When I make a vocal sound of any quality, I feel the throat in vibration; when I produce the subtonics, I feel the vibration in mouth, pharynx, nose, and, especially, at the place of obstruction. When I produce Nasal Quality, I feel and hear the vibration predominately in the nose; in producing the so-called Pectoral Quality the governing vibration is pharyngeal; the Guttural Quality has the vibration strongest at the vocal bands; and when I produce Orotund, I hear the chest resonance, and feel the whole thorax, 'body, bones, and all,' in strong vibration. If the chest vibration is wanting, I hear no Orotund character in the voice.

If chest re-enforcement is impossible, then I am forced to conclude, with Doctor Guilmette, that, in the case of Orotund, at least, tone begins in the chest itself, and is not initial at the vocal bands. Account for it as we may, chest resonance is a precious fact, the crowning glory of the perfected human voice.

True and False Orotund.

The true implies the false, or a possible false; and the Orotund has been much maligned, because there is a false, pompous, brassy, blatant, hollow, throaty quality—a revolting caricature of fullness and roundness—indulged in by many public speakers, and appropriately used by actors in personating testy fathers, crusty uncles, and shoddy vulgarians of the drama; and this vocal monstrosity is supposed by honest people here and there to be what elocutionists call Orotund. 'If it were so, it were a grievous fault,' and Orotund would deserve all the bad names that are or could be given it. The quality so justly condemned, is a vile and absurd croak, that could not for an instant deceive the ear that has heard the satisfying music of the Orotund.

The false tone is caused by forcibly pulling down, and holding down, the larynx; distending and stiffening the lower throat, as well as the pharynx; and 'hunching' the tongue, and drawing it back and down.

In producing the true Orotund, the larynx is not forced down, but freely moves higher or lower, according to the pitch and the vowel sound uttered; the throat, including the pharynx, is open, but easy and flexible, not rigid; the soft palate is well arched, the back of the tongue easily, not stiffly, flattened; the fauces are widened; and the diaphragm is firmly tense. In early practice, all these conditions are at once secured, in a single functional effort, as follows:

The Yawn, the Key to Organic Adjustment for the Orotund.

Think a yawn, or in the direction of a yawn, and let lips, jaw, tongue, throat, and diaphragm adjust themselves accordingly. Sound one of the narrow vowels, deliberately, with moderate expulsion and a falling wave or slide; the tone will be strongly charged with aspiration, but the vocal res-

onance will be a soft, mellow Orotund. Gradually learn, by many repetitions, to recognize the right adjustment; and in a little while, to think Orotund will insure the automatic readiness, without the aid of the yawn idea.

PRACTICE FOR THE OROTUND.

After full inspiration, yawn out, with protracted quantity, the long back vowels, ō and ạ, and the open-throat, ä. Keep the diaphragm firmly contracted. Fill the ear and the mind with the soft, smooth fullness. Do not try to make the sounds loud at first; it would stiffen the throat and mouth muscles.

When you can easily produce round, smooth, and mellow tones on the vowels named, try, gradually, to enlarge and energize them, maintaining an easy, open throat and expanded back mouth. Hasten slowly. Add ā, â, ī, oi, and ou, to your list of vowels. If the tone grows hard and throaty, and you feel any stiffening of throat or mouth, except in the soft palate, you are going beyond your present limit.

Yawn out the following sentences, with long pauses for breath renewal. You will mouth the words; but, for the present, no matter.

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light?

Alone, alone, all, all alone,
Alone on a wide, wide sea!

Give the vowels of the Murdoch Table, page 48, in groups of two, of three, and of four, effusively, with long quantity, monotone intonation, and full, mellow resonance. Implicate the vowels of each group, that is, let them coalesce—with a slight interpolation of the y-glide or the w-glide, where necessary; before each group, inhale.

As your Effusive Orotund becomes fairly smooth and firm, free the vowels of distortion and breathiness, which the yawn has given them. Try to convert every atom of expired breath into tone.

Keeping the throat open and easy, increase the breath pressure into a gentle Expulsion. Practice all the long tonics expulsively, with wide rising and falling slides. Let your governing image be, an elastic, easy, open throat, while the waist and abdominal muscles are doing the work. In the control of the expiratory current, keep the diaphragm tense, hold the chest up and the waist out, and so compel the proper contraction of the abdominal muscles. During the early part of the expiration, the waist movement, if any, should be positively outward; after two or three seconds, the waist begins slowly to subside,—the effort being to retard it as much as possible, by maintaining the diaphragmatic tension.

Keep trying the following short examples, in shouting fashion, with open throat, and quick silent inhalation at the pauses.

Charge, Chester, charge! On, Stanley, on!

Wave, Munich, all thy banners wave,
And charge with all thy chivalry!

Io! they come! they come!

Boat ahoy!

Hurrah! hurrah! a single field hath turned the chance of war!
Hurrah! hurrah! for Ivry, and King Henry of Navarre!

Liberty, freedom, and enfranchisement!

Advance your standards, draw your willing swords!
Sound drums and trumpets boldly and cheerfully!
God and Saint George! Richmond and victory!

THE THROAT MUST BE FIRM, AS WELL AS EASY.

As you increase the expulsive energy, you will find that, in order to have ring and vitality in your Orotund, there must

be a certain firmness in the throat; but it must be an elastic firmness, without rigor: it must not clutch and squeeze the voice.

Make b, d, and g hard initial to the tonics. Grasp and hold the subtonic firmly, prolonging the murmur until you both hear and intensely feel it; then releasing the hold instantly and completely, break, without hiatus, into the radical of the tonic with Explosive Orotund. Make the tonic as bold, abrupt, and brief as possible, with clear vocality,—that is, without waste of breath. Check the expiration with the vanish of the tonic. At first, let the concretes be downward; afterward, upward and downward, alternately, and in groups.

Take short impassioned extracts of prose and poetry, and read or recite them with as much of the appropriate explosive and expulsive energy as you can use without throat irritation. A minute or two at a time is enough of this, at first. As you gain in ease and sleight, lengthen the period of practice, and still increase the force. But don't overdo! Heroic practice of any kind should be cautious and tentative. Every one must learn to adjust his practice to his needs and limitations.

Along with the other gymnastics on tonics, syllables, words, and sentences, the narrow (long) vowels should be much practiced, in low and middle pitch, with long quantity; median swell, effusive and expulsive; and monotone inflection. Afterward, the wide (short) vowels, ĭ, ĕ, ă, o͝o, ŏ, ŭ, should be practiced, giving them as much as possible of the smooth, round fullness of ō, a̤, and ä.

The Murdoch Specific Exercise for the Orotund.

This wonderful exercise, which produced most rapid and surprising results in my own case, was given me by my revered preceptor, James E. Murdoch, and was called by him 'The Specific Exercise for the Orotund.' Before beginning

its use, my voice was reasonably strong and full, within a narrow range of middle pitch; but the high tones were squeezed, strained, and harsh, and the low tones weak, shallow, and forced. Three weeks of the 'Specific' exercise, once a day, in connection with less arduous and more general practice, made me the happy possessor of the Orotund,—not in its perfection, indeed, but genuine and unmistakable, and under tolerable command. My middle tones were greatly improved, and I had acquired a range of several coveted tones below. The Orotund was actually established, and it was only a matter of use and practice to develop it to my natural limitations. Where my pupils have taken the exercise seriously and practiced it faithfully, it has always justified the name 'Specific.'

In June, 1899, the National Association of Elocutionists met in annual convention at Chautauqua, New York. Among the many elocutionists I met there, was a gentleman from Chicago. One afternoon, this gentleman dropped into my room for a social and professional chat. After a while, he said that he had noted a peculiar roundness and richness of voice as an almost uniform characteristic of Murdoch's pupils, while it was wanting in the pupils of other masters. Said he, 'I am convinced that they do something to develop that volume and resonance—something taught them by Murdoch. I have tried for twenty years to find out what that something is; but those I have asked, either haven't known enough to single out that particular something, or have regarded it as too precious to part with. I think you know what it is; and if you do, I beg you to tell me.' I gave him the 'Specific' exercise in detail. He thanked me, and we parted.

The next year, I met him again in St. Louis. As he shook hands with me, his face beamed, and he said, 'You told me the golden secret! I tried it thoroughly myself, and then gave it to my students. It does the work, every time! It

is the most wonderful exercise ever devised for developing and enriching the voice. It ought to be blazoned in letters of gold on the walls of every room in the land devoted to the teaching of elocution.'

As the Specific exercise is heroic in its demands, it should be led up to by a graduated course of less strenuous practice, such as has been suggested; and it will be wise, in taking up the exercise itself, to divide it into stages, or steps, as given below; arriving in the course of from two to four weeks at its complete form.

Its efficiency rests in the fact that it more than fulfills the conditions of Orotund:—Full, deep breathing, tense diaphragm, open throat, and resonance in all the re-enforcing cavities—chest, pharynx, mouth, and nose.

STAGE I.—Take a full, deep breath. Hold, by diaphragmatic tension and throat clutch, five or six seconds. Then, open the throat wide, and, beginning with a strong initial h, strike, at a high pitch, a firm explosive ō, ä, ạ, or ā. (The vowel I most used, was ā.) There must be no hiatus between the h and the radical of the tonic,—there should be an instant and complete change from the aspirate to the full, clear, explosive vocality. The concrete should be downward, the quantity as brief as possible, and the expiratory current should be checked as the tonic vanishes, so that there is no after sigh or murmur. The tonic should strike the ear with a shock; a radical, without a traceable vanish. The waist movement of the expiratory impulse should be outward, by sudden increase of diaphragmatic tension.

This exercise should be practiced a few minutes at a time, several times a day, until its requirements are met.

STAGE II.—Begin as in Stage I. But now, instead of finishing the concrete instantly,—after striking the bold, sharp, high radical, sweep, with wide-open throat, and with moderate expulsive force, deliberately and smoothly down—

down—down, to the lowest limit of voice. Keep the throat open, jealously, and maintain the tension of the diaphragm. The lower extremity of the slide will be husky, wheezy, breathy; but keep on downward as long as there is any vocal resonance.

Practice twice or thrice at a time, several times a day, until this Stage of the exercise is mastered.

Stage III.—Begin and proceed as in Stage II.; but, instead of stopping at the lowest limit of voice, go beyond, into the whisper. Beware of the tendency to relax and then to narrow, the throat, at the transition-point. Keep it firmly open. The whisper will be husky and laryngeal, but probably higher in pitch than your lowest voice range; so that whisper and voice will make a fault, or lap, instead of joining 'end-to-end.' This is not important. Don't change to whisper, until you have reached the zero-point of your vocal compass. Stage III. is complete, when you have made the transition from voice to aspiration. Practice, in frequency, as directed for Stage II., until the movement is thoroughly mastered.

Stage IV. The Exercise Complete.—Proceed as in Stage III.; but, after changing from voice to whisper, continue the expiratory pressure, with wide-open throat and falling inflection, until there is no more air in the lungs that you can force out. Then breathe slowly, quietly, and deeply, several times. Then rest: you will feel the need of it.

Closing Suggestions.—It will be prudent to approach the extreme of air exhaustion by degrees, thus avoiding the likelihood of dizziness or vertigo.

It will help you keep the throat open, as the pitch goes downward, if you will gradually lower the chin. Maintain the tension of the diaphragm. When the slide is about a third over, more or less, the waist begins to subside, but should be retarded by the diaphragmatic tension; until, near the very end, the diaphragm may relax, and the abdomina

muscles continue in action, to squeeze out the last remnant of breath.

The exercise, in its full form, should be practiced only once at a time, with an interval of rest or of lighter practice before its repetition. One is a dose! When properly done, it does not irritate the throat; but it is fatiguing, for every muscle and nerve in the body seems to be engaged in the effort.

The Specific, in conjunction with the other practice outlined, will infallibly develop the Orotund in any voice capable of it, and more easily and rapidly than will any other known process. Not only does it develop the Orotund, but the Natural Voice grows stronger, more musical, and more flexible.

A cultivated voice, out of training, can be brought up in resonance, power, and ease within a few days, by a single daily repetition of this exercise, with a moderate amount of other practice. It is my own 'favorite prescription' for the purpose.

EXAMPLES OF OROTUND QUALITY.

In practicing the examples of Orotund, group carefully; inhale quietly and promptly.

EFFUSIVE, TENDING TO EXPULSIVE.

O Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples, ye!
Whose agonies are evils of a day:
A world is at our feet, as fragile as our clay.

The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her withered hands,

Whose holy dust was scattered long ago;—
The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers:—dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress!
—*Byron—Childe Harold.*

EXPULSIVE.

Lo! the mighty sun looks forth!
Arm, thou leader of the north!
Lo! the mists of twilight fly:
We must vanish, thou must die!

By the sword and by the spear,
By the hand that knows not fear,
Sea-king, nobly shalt thou fall!
There is joy in Odin's hall!
—*Mrs. Hemans—Song of the Valkyrie.*

EXPLOSIVE.

Talk not to me
Of odds or match! When Comyn died,
Three daggers clashed within his side!
Talk not to me of sheltering hall!
The church of God saw Comyn fall!
On God's own altar streamed his blood;
While o'er my prostrate kinsman stood
The ruthless murderer, even as now,
With arméd hand and scornful brow.
Up! all who love me! blow on blow!
And lay the outlawed felons low!
—*Scott—The Lord of the Isles.*

ASPIRATED QUALITY.

Aspirated Quality, Aspirate, or Aspiration, is 'breathy' utterance. It may affect any other quality, as Tremor may affect, or tinge, any other form of stress. When the utterance is completely destitute of vocality, a rustling breath, it is Whisper. Half-whisper is a mixture of Aspiration and voice; from the vocal murmur flooded with breath, of secrecy, and the sighing notes of pity and regret, delight and ecstasy,

to the hissing or rasping vocality of hate, malice, and sneer, or the hollow moan of pain and distress.

Aspiration is usually the audible sign of excessive, uncontrolled feeling; but is sometimes the betrayal of the effort to control; as in the form of speech called Suppressed Force (Suppressed Abrupt Force, page 246, Suppressed Smooth Force, page 259,) which is always aspirated in some degree. Any emotion, in excess, tends to lessen the expiratory control,—producing all the shades of Aspiration, from a just perceptible tinge to the unmixed whisper.

In practicing for command of Aspirated Quality, do not start with voice, trying to tint it with a given degree of breathiness. Rather select a passage that requires the quality, and begin by reading it in the pure whisper. Repeat it, in whisper tinged with vocality. Again repeat, with a slight addition of vocality; and so on, until you arrive at the blend that satisfies your conception: repeat this over and over. After resting yourself with other practice, return to the example, and endeavor, at the first trial, to achieve the exact blend that pleases you. If you fail, as is probable, do your first work over. A few examples, well mastered, will give you full command of this quality.

EXAMPLES OF ASPIRATED QUALITY.

Pectoral Resonance.

Death is here, and death is there,
Death is busy everywhere.
All around, within, beneath,
Above, is death; and we are death.
Death has set his mark and seal
On all we are, and all we feel.
First our pleasures die, and then
Our hopes, and then our fears, and when
These are dead, the debt is due,
Dust claims dust, and we die too.

—*Shelley.*

Orotund Resonance, Effusive; here and there, slightly Expulsive.

Of old hast thou laid the foundations of the earth; and the heavens are the work of thy hands. They shall perish, but thou shalt endure; yea, all of them shall wax old like a garment; as a vesture shalt thou change them, and they shall be changed: but thou art the same, and thy years shall have no end.

—*Psalm CII.*

Orotund and Pectoral Resonance.

I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander, darkling, through the eternal space
Rayless and pathless, and the icy earth
Swung blind and blackening in the moonless air;
Morn came and went—and came, and brought no day.
And men forgot their passions, in the dread
Of this, their desolation; and all hearts
Were chilled into a selfish prayer for light.

—*Byron—Darkness.*

Pectoral Resonance.

O the famine and the fever!
O the wasting of the famine!
O the blasting of the fever!
All the earth was sick and famished;
Hungry was the air around them,
Hungry was the sky above them,
And the hungry stars in heaven
Like the eyes of wolves glared at them!

—*Longfellow—Hiawatha.*

Pectoral, Guttural, and Orotund Resonance.

I loathe ye with my bosom! I scorn ye with mine eye!
And I'll taunt ye with my latest breath, and fight ye till I die!
I ne'er will ask ye quarter, and I ne'er will be your slave:
But I'll swim the sea of slaughter till I sink beneath its wave!

—*G. W. Patton—The Seminole's Defiance.*

Oral, Pectoral, Guttural, and Orotund Resonance.

But you, wretch! you could creep through the world, unaffected by its various disgraces, its ineffable miseries, its constantly accumulating masses of crime and sorrow;—you could live and enjoy yourself, while the noble-minded were betrayed,—while nameless and birthless villains trod on the neck of the brave and long-descended:—you could enjoy yourself, like a butcher's dog in the shambles, battening on garbage, while the slaughter of the brave went on around you! This enjoyment you shall not live to partake of. You shall die, base dog!—and that before yon cloud has passed over the sun!

—*Scott—Rob Roy.*

Natural and Orotund Resonance; a tinge of Pectoral, here and there.

He who hath bent him o'er the dead,
Ere the first day of death is fled,
The first dark day of nothingness,
The last of danger and distress,
(Before decay's effacing fingers
Have swept the lines where beauty lingers,)
And marked the mild, angelic air,
The rapture of repose that's there,
The fixed yet tender traits that streak
The languor of the placid cheek,
And—but for that sad, shrouded eye,
That fires not, wins not, weeps not, now,
And but for that chill, changeless brow,
Where cold Obstruction's apathy
Appalls the gazing mourner's heart,
As if to him it could impart
The doom he dreads, yet dwells upon;
Yes, but for these, and these alone,
Some moments, ay, one treacherous hour,
He still might doubt the tyrant's power;
So fair, so calm, so softly sealed,
The first—last—look, by death revealed!

—*Byron—The Giaour.*

Orotund Resonance, Expulsive and Explosive; a strong tinge of Pectoral in the last sentence.

(*Iago.* Your mind, perhaps, may change.)

Othello. Never, Iago! Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. —Now, by yond' marble heaven,
In the due reverence of a sacred vow,
I here engage my words.

—*Shakespeare—Othello.*

Guttural Quality.

Harsh, severe feeling produces rigor in the adjustment and action of the whole muscular system, and especially in the apparatus of breathing and utterance, so that the voice stream is cramped and squeezed. The resulting tone is rasping, grating, sometimes even rattling, and is called Guttural Quality, or simply the Guttural. Some authorities regard it as a separate, distinct, and independent quality, 'a real voice,' while others consider it as a variant of Aspirated Quality; and in fact, it is always, or nearly always, aspirated.

It is the voice of Hostility. Denunciation, sneer, sarcasm, disdain, truculence, hate, revenge, disgust, and horror, find their congenial resonance in the snarling Guttural.

With many persons, it is a difficult matter to take the first step in the intentional production of the Guttural. Repeated effort ends in failure, and consequent discouragement, with the additional ills of hoarseness and throat irritation. Yet the same persons, in all probability, daily employ the quality, unaware, in colloquial expressions; as, in deterring a child from mischief or danger, or in commenting on offenses against law, order, morality, or social usage.

Almost any one can make a good beginning toward the command of Guttural in this way: Imagine yourself to be extremely thirsty; take a sip of water, and, after swallowing it, smack the lips, and utter an 'Ah-a-a-ah!' of hearty relish. If done in tolerable imitation of genuine gusto, you will have produced a low-pitched, rather open and loose, but distinctly Guttural form of voice. Repeat, until you have located the place and recognized the act, of throat resistance.

Next, try to shape each tonic,—or, better, restrict yourself for a time to ā, ŭ, and û,—with the same throat resistance as in the experiment, and with very little force. If there is throat irritation, practice only a little at a time, but at frequent intervals. Use will both strengthen the throat and give you the knack of securing the effect in the easiest way.

Next, assuming the mental attitude of disgust, pronounce each tonic with a light radical and a slow falling slide, increasing the force to the end and stopping abruptly (Final Stress); at the same time narrowing the throat at the point already located. As you succeed in producing the roughness of the Guttural, increase the force and rapidity of the slide. If the throat becomes sore or tender, practice in short periods.

It may appear strange, but strong Guttural practice is an excellent means of acquiring and improving the Orotund, if open-throat gymnastics and orotund examples are used after it. The throat and voice seem to rejoice and luxuriate in the release from constraint.

Assuming the mental attitude of detestation, practice the following words with strong falling slides, as Guttural exclamations:—

Murder! Accursed! Cursed! Horror! Shame! Detestable! Traitor! Gehenna! Villain! Gorgon! Hell! Boil him! Hate! Revenge! Remorseless! Kill! Rebellion! Fool!

MISAPPLIED GUTTURAL.—Public speakers—preachers, lawyers, platform speakers—too many of them, use some form and degree of the Guttural, when the feeling and the occasion call for the orotund. Earnestness and purpose are probably genuine; but, instead of expanding the back mouth and the throat, in sympathy with the expansion of feeling, the orator falls back upon 'main strength'—conscious muscular effort; he contracts his throat and compresses the outgoing breath stream, until the dignity, pathos, majesty, triumph, that would and should be fitly embodied in the mellow richness, the magnetic music of the orotund, are replaced by the rasping snarl and the hoarse hostility of the Guttural. No audience can cordially receive the message of the speaker who seems striving 'with all his might and main' to defy and repel sympathy. The remedy lies, of course, in a careful study of the mental and physical conditions of the two modes of resonance, and the employment of each in its proper place.

MENTAL AND VOCAL RECIPROCITY.—It is important to bear in mind that, if the mental attitude is right, the whole nervous and muscular systems are engaged, and the tendency to excessive throat compression and consequent irritation and hoarseness is reduced to a minimum.

On the other hand, when once the voice is under thorough control and the ear well trained, the mental and emotional attitudes are easily reached through the voice. If you are 'in the mood', the voice is at once responsive, and the work of interpretation is a delight, rather than a task. But if you are 'out of sorts', and would rather do anything else than read or recite, your mastery of technic should enable you to compel the voice to begin its office with an approximation to artistic truth. The voice soon summons the mood; and voice and mood so influence each other that it is only a matter of moments for all your powers of voice and mind and

feeling to be ardently engaged. Technic can do much without inspiration; inspiration can do little, worthy of respect, without technic: beautiful work—great work—the best work, is done when they happily combine.

A Case in Point.—The following passage, from M. Ernest Legouvé's 'Reading as a Fine Art', confirms what is said above of the influence of the voice upon one's own mood.

> Mme. Talma, a famous actress of the last century, tells in her memoirs that, when playing Andromache, she was once so deeply moved that tears flowed, not only from the eyes of all her hearers, but from her own as well. The tragedy over, one of her admirers rushed to her box, and, grasping her hand, exclaimed:
>
> 'O my dear friend, it was wonderful! It was Andromache herself! I am sure that you really felt yourself in Epirus, Hector's widow!'
>
> 'Not a bit of it!' she replied, with a laugh.
>
> 'And yet you were really affected, for you wept!'
>
> 'To be sure I did.'
>
> 'But why? why? What made you weep?'
>
> 'My voice.'
>
> 'What! your voice?'
>
> 'Yes, my own voice! I was touched by the expression which my voice gave to the sorrows of Andromache,—not by the sorrows themselves. The nervous shiver which traversed my frame was the electric shock produced on my nerves by my own voice. For the time being, I was both actress and audience! I magnetized myself!'
>
> How much light the story throws upon the power of the voice! Nor was this feeling peculiar to Mme. Talma. Rachel once made a remark which I can never forget. She was speaking of having recited in the gardens at Potsdam, before the Czar of Russia, the Emperor of Germany, the King of Prussia, and other crowned heads; and she said:
>
> 'That audience of kings electrified me. Never were my tones more omnipotent. My voice bewitched my ears!'

A Word of Caution.—Since the Guttural is an ugly, abnormal, occasional form of vocality, it should be judiciously used. The enforcement of a word here and there with Guttural is generally sufficient to color a whole sentence or paragraph. As with compound stress, final stress, and tremor, 'a little leaven leaveneth the whole lump.' The overuse of the signs of extraordinary feeling quickly assumes the character of wearisome mannerism.

EXAMPLES OF GUTTURAL QUALITY.

Guttural on strongly Emphatic Syllables; prevailing Pectoral Resonance.

Suffolk. Poison be their drink!
Gall, worse than gall, the daintiest meat they taste!
Their sweetest shade, a grove of cypress trees!
Their chiefest prospect, murdering basilisks!
Their softest touch, as smart as lizards' stings!
Their music frightful as the serpent's hiss,
And boding screech owls make the concert full!
All the foul terrors of dark-seated Hell!
—*Shakespeare—II. King Henry VI.*

Prevailing Orotund; occasional Guttural, on strong Words of Emphasis; Drift of Pectoral in the expression of Sneer and Disdain.

Whence and what art thou, execrable shape,
That darest, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,
That be assured, without leave asked of thee:
Retire, or taste thy folly; and learn by proof,
Hell-born! not to contend with spirits of Heaven!

To whom the Goblin, full of wrath, replied:
Art thou that traitor angel? art thou he
Who first broke peace in Heaven, and faith, till then

Unbroken, and in proud, rebellious arms
Drew after him the third part of Heaven's sons,
Conjured against the Highest? for which both thou
And they, outcast from God, are here condemned
To waste eternal days in woe and pain!
And reckonest thou thyself with spirits of Heaven,
Hell-doomed! and breathest defiance here and scorn,
Where I reign king? and, to enrage thee more,
Thy king and lord! Back to thy punishment,
False fugitive! and to thy speed add wings!
Lest with a whip of scorpions I pursue
Thy lingering, or, with one stroke of this dart,
Strange horror seize thee, and pangs unfelt before!
—*Milton—Paradise Lost.*

Pectoral Quality.

Pectoral Quality, or the Pectoral, so called, is a hollow, dark, more or less aspirated quality, resembling in depth and smoothness the aspirated Orotund, but lacking its vital resonance.

Its essential character is dependent on extreme and tense expansion of the walls of the pharynx. The back tongue is stiffly flattened and depressed, and the soft palate is arched and rigid.

'Pectoral' is a misnomer, the so-called pectoral resonance being really pharyngeal. In very low pitch, there is sometimes a blend of pharyngeal and chest—the genuine pectoral —resonance; but the pharyngeal predominates, and is the essence of the quality. In Orotund, the pharynx is expanded but not rigid; and its character is derived from the blended action of all the re-enforcing cavities,—chest, pharynx, mouth, and nose,—the two first apparently predominating.

The functional type of the Pectoral is the groan (low pitch), or moan or wail (higher pitch), of physical or mental anguish. The Pectoral is the most difficult of all the qualities to isolate

and master; mainly, I think, because the books have misstated the causative organic adjustment and action.

The Pectoral is the vocal sign of physical, mental, or emotional Oppression. Pain, fatigue, awe, excessive grief, anguish, despair, horror, lamentation, anxiety, etc., take on this quality in some degree.

The Pectoral has a natural affinity for the semitonic intonation, and wherever the Pectoral resonance prevails, the inflection and melody are nearly always chromatic; except in hate, sneer, disdain, and other vindictive moods. Plaintive speech is necessarily chromatic, but is not always Pectoral in quality.

EXAMPLES OF PECTORAL QUALITY.

Oh, I have passed a miserable night,—
So full of fearful dreams, of ugly sights,
That, as I am a Christian-faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days,—
So full of dismal terror was the time.

* * * * * * * *

My dream was lengthened after life:
Oh, then began the tempest to my soul!
I passed, methought, the melancholy flood,
With that sour ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul
Was my great father-in-law, renownéd Warwick;
Who spake aloud, 'What scourge for perjury
Can this dark monarchy afford false Clarence?'
And so he vanished. Then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shrieked out aloud,
'Clarence is come,—false, fleeting, perjured Clarence,
That stabbed me in the field by Tewksbury;—
Seize on him, Furies! take him to your torment!'
With that, methought, a legion of foul fiends

Environed me, and howléd in mine ears
Such hideous cries, that, with the very noise,
I trembling waked, and, for a season after,
Could not believe but that I was in Hell;
Such terrible impression made my dream.
—*Shakespeare—King Richard III.*

Angels and ministers of grace, defend us!
Be thou a spirit of health, or goblin damned,
Bring with thee airs from Heaven, or blasts from Hell,
Be thy intents wicked, or charitable,
Thou comest in such a questionable shape,
That I will speak to thee. I'll call thee Hamlet,—
King,—father! Royal Dane, oh, answer me!
Let me not burst in ignorance; but tell
Why thy canónized bones hearséd in death,
Have burst their cerements? why the sepulchre,
Wherein we saw thee quietly inurned,
Hath oped his ponderous and marble jaws,
To cast thee up again? What may this mean,
That thou, dead corse, again in cómplete steel,
Revisitest thus the glimpses of the moon,
Making night hideous, and we fools of nature
So horridly to shake our disposition,
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
—*Id.—Hamlet.*

Avaunt! and quit my sight!—let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.
What man dare, I dare:
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or, be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!
—*Id.—Macbeth.*

Oral Quality.

This quality is equivalent to the 'head tone' of musicians. Its resonance is chiefly in the front mouth and the nasal chambers. It is light, thin, clear, metallic, and penetrating.

When used with brisk staccato, varied with quick expulsive stress, Oral Quality is expressive of daintiness, sprightliness, gaiety, mirth, etc.

The masculine voice best suggests the voices of woman and child by the employment of Oral Quality; shaded with back-mouth and pharyngeal resonance and with aspiration, according to the character speaking and the emotional intention.

When aspirated and smooth in utterance, the Oral is used to suggest indifference, faintness, weakness, and languor.

With Final Stress and prevalent high pitch, it is the voice of petulance, impatience, scolding; often with a decided tinge of Nasality, here and there a note of Falsetto, and sometimes a wire-edge of Guttural. Whining and complaint superadd the semitone.

EXAMPLES OF ORAL QUALITY.

Come, dance, elfins, dance! for my harp is in tune,
The wave-rocking gales are all lulled to repose,
And the breath of this exquisite evening in June
Is scented with laurel and myrtle and rose.

Each lily, that bends to the breast of the stream,
And sleeps on the waters transparently bright,
Will in ecstasy wake, like a bride from her dream,
When my tones stir the dark plumes of silence and night.

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,

I do wander everywhere,
Swifter than the moony sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green.
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
—*Shakespeare—A Midsummer Night's Dream.*

Mother! the angels do so smile, and beckon little Jim!
I have no pain, dear mother, now; but, oh! I am so dry!
Just moisten poor Jim's lips again; and, mother, don't you cry!
Tell father, when he comes from work, I said good night to him,—
And, mother, now I'll go to sleep.
—*Farmer—The Collier's Dying Child.*

See what a lovely shell,
Small and pure as a pearl,
Lying close to my foot,
Frail, but a work divine,
Made so fairily well,
With delicate spire and whorl,
How exquisitely minute,
A miracle of design!
—*Tennyson—Maud.*

Nasal Quality.

When Nasal Quality affects the habitual resonance of the Natural and Orotund Qualities, it is to be regarded as a deformity. It vitiates their richness and expression, and gives offense instead of pleasure. It is reprehensible, especially, because it can be avoided, being the result, usually, not of necessity, but of mere habit. 'Nasal twang' is said by foreigners to be a characteristic of the American voice.

In the utterance of sneer, disdain, loathing, malignity, truculence, gloating, mockery, malign triumph, and kindred passions, Nasality imparts a snarling, animal—or devilish—

intensity to the Guttural, Orotund, and Pectoral, that no other element of voice could adequately supply.

NASAL TWANG.—The cause of nasal twang is laziness of the soft palate. It hangs down, and acts as a valve, or dam, preventing the free exit of the stream of vocality through the mouth, and compelling it to issue, partially or altogether, through the nose, whence it derives its predominating resonance.

The dull, dead, muffled quality that unavoidably accompanies a severe cold in the head, when the nostrils are nearly or completely clogged, is sometimes called Nasal Quality; but its peculiar lifelessness is due to the fact that the voice is deprived of its normal nasal re-enforcement. It is the antipodes of Nasal Quality.

HOW TO DETECT NASAL TWANG.—It is a fact that, as we grow accustomed to the sound of our own voices, we become deaf to their faults; and it is probable that most persons whose voices are infected with nasal twang are blissfully unaware of it. Any one, however, may easily and certainly make his own diagnosis, in this way:—

In your usual voice, prolong one of the narrow vowels. During the utterance, close the nasal exits by thumb-and-finger pressure; release—close; release—close. If the voice is free of nasality, it will sound just the same, in vowel utterance, whether the nostrils are closed or open; if the tone varies, the vocality is nasalized, in degree proportionate to the variation.

THE CORRECTION OF NASALITY.—To correct Nasality, you must learn to control the soft palate. As stated above, when relaxed and pendent, it acts as a valve, hindering the issue of the voice orally. In pure vowel utterance, it is still a valve; but now it contracts, and rises so far and so firmly that the nasal passage is completely sealed, at the boundary point be-

tween the anterior and the posterior nares, and the sole voice exit is through the mouth.

Think—and act—a yawn. Carefully note the feeling of tension in the soft palate. With a hand mirror, you can see the action of the visible portion of the palate. Having recognized the action by sensation and by sight, try to raise and lower the palate, by willing to do so. You will soon get the knack. The back tongue, the pharynx, and the fauces are also 'on the stretch'; but fix your attention on the palate action.

Repeat the vowels with the palate raised; then with the palate relaxed,—noting the quality of voice in each instance. The volume should be large and the force strong; as the tension of the palate is in proportion to the energy of utterance, and you need the confirming evidence of sensation. In light and subdued speech, the tension of the palate is still necessary and effective, but is so gentle as to be almost unnoticeable, without the habit of close observation.

Read a short passage of plain narrative or didactic matter, in good, strong, well-rounded, deliberate enunciation. Send the voice forward, straight out, the back mouth elastically expanded. You will be especially liable to nasalize such tonics as precede or follow m, n, and ng; as in man, noon, on, morning, am, mind, no, singing, etc. It will probably be necessary to specialize your practice of such words.

After you have acquired an untainted vocality in reading, recitation, singing, and other studied uses of the voice, you will still be liable to frequent or occasional lapses in conversation. Only watchfulness and determination can help you, The fault or the misfortune is yours, and yours must be the work of redemption. Man's mightiest conquest is Self-conquest.

EXAMPLES OF NASAL QUALITY.

Masaniello. I would that now
I could forget the monk that stands before me;
For he is like the accursed and crafty snake!
Hence! from my sight!—thou Satan, get behind me!
Go from my sight! I hate and I despise thee!
These are thy pious hopes; and I, forsooth,
Was in thy hands a pipe to play upon;
And at thy music, my poor soul to death
Should dance before thee!

* * * * * *

Thou stand'st at length before me undisguised,—
Of all earth's groveling crew the most accursed.
Thou worm! thou viper!—to thy native earth
Return! Away! Thou art too base for man
To tread upon! Thou scum! Thou reptile!

The above extract is not to be read or recited through the nose. The nasal subtonics should be strongly enforced by resonance and quantity; and such words as are charged with scorn, loathing, and hate, will be intensified in expression, if their vowels are more or less nasalized. The qualities that predominate in a satisfactory rendering of the lines are, Aspirated Orotund, Guttural, and Pectoral.

For he said, 'Fight on! fight on!'
Though his vessel was all but a wreck;
And it chanced that, when half of the short summer night was gone,
With a grisly wound to be dressed, he had left the deck,
But a bullet struck him that was dressing it suddenly dead,
And himself he was wounded again in the side and the head,
And he said, 'Fight on! fight on!'

Sir Richard Grenville's grim steadfastness and bulldog tenacity of purpose cannot be completely voiced, in the 'Fight on! fight on!' of the above lines, without a decided admixture of nasality: 'on,' especially, should ring out in defiance of fate.

An Illustrious Example.—Mr. Murdoch told me that the supremacy of the great actor, Junius Brutus Booth, the Elder, in such characters as Richard III., Shylock, and Iago, was largely due to his infusion of a marked nasality into the delivery of their more malignant speeches. His rendering of Richard's harangue to his army, on the field of Bosworth, was so full of infernal energy, of such 'utmost reaching', as to produce an effect stupendous, superhuman, appalling. 'As I watched and listened, from the wings,' said Mr. Murdoch, who played Richmond to Booth's Richard, 'I could hardly help falling on my knees, in worship of such amazing power. Its effect upon me never grew weaker, though I witnessed it many times. And the secret of the spell, so far as the voice was concerned, lay in the malign nasality with which it was charged.'

Falsetto Quality.

This quality—or, as musicians term it, this register,—begins at, or somewhat below 'the break' in the natural voice, and extends an octave or more above. There are several theories of its causation; and but little or nothing is really known about it.

Its appropriate uses are limited to the scream or shriek of pain or terror, caricature impersonation, and mimicry.

Actresses sometimes employ a suave, ingratiating Falsetto in passages of current conversational melody, especially in 'fine lady' impersonations; and it has always an assumed, affected, put-on character; it is of the theater, theatrical. (I have heard ladies who were not professional actresses use a honey-sweet Falsetto as their 'company' voice.)

I think it unnecessary and undesirable to give examples of the Falsetto.

The Falsetto Laugh.—A very common misemployment of the Falsetto is in the laugh,—more especially in the mas-

culine laugh. To hear a burly six-footer tell an amusing story, in a hearty, manly voice, followed by his breaking into a Falsetto laugh, as shrill and strident as an Indian yell, is an affliction we meet at every turn; and must still meet, until the offenders, by the diffusion of vocal enlightenment and civilization, become aware of the enormity of their crime and set their laughing utterance to a more human note.

Bright and Dark Color.

Animation, gaiety, sprightliness, playfulness, mirth, rapture, and kindred states of feeling, require for their appropriate vocal embodiment not only the employment of the right syllabic form, melody, and movement, but the voice itself should be of a Bright, or Brilliant, Color.

Enthusiasm, joy, splendor, courage, cheerfulness, joviality, tranquillity, ardor, cannot be adequately expressed without a resonance color that is bright, but blended with the richness and warmth derived from pharyngeal re-enforcement. Let us call this the Vital Color.

Grief, melancholy, grandeur, solemnity, reverence, awe, despondency, hate, horror, and somber moods in general, require a correspondingly Dark Color.

Bright Color is typified in the short front vowels, ĭ, ĕ, ă; Vital Color, in the open-throat, ä; and Dark Color, in the low back narrow, a̤.

Full command of the three distinctive colors, with all the manifold intermediate shades and blends, is a process of evolution,—an evolution to be instigated and directed by intelligence. It is not a gift, and cannot be bought and sold: 'it comes, if it come at all,' as the gradual result and the ample reward of patient, well-directed, and long continued practice. Its artistic and effective employment in interpretation depends much upon taste and skill, but perhaps much more up-

on sympathy with the feeling to be expressed and the reciprocal attitudes of interpreter and audience.

Vocal gymnastics, based on the suggestions below, will render the process of development and control more direct and bring about the results more speedily.

For Bright Color.—Practice ĭ, ĕ, ă, with light force, effusive, expulsive, explosive. Note carefully quality, pitch, and forward projection. Then take the Murdoch Vowel Table, and conform all the vowels to the typical color and pitch of ĭ, ĕ, ă.

For Vital Color.—With full, hearty volume and force, practice the open-throat vowel, ä. Let the resonance result from the employment of both mouth and pharynx as the vowel chamber, both cavities fully and elastically expanded. Then conform all the vowels, front and back, to the ä quality and pitch. The front vowels are deepened and rounded, and the back vowels are focused farther forward, with a consequent mitigation of their inherent somberness. When you have succeeded measurably in equalizing the vowels, with ä-quality as the criterion, practice the Table in full orotund, in middle and moderately high pitch.

For Dark Color.—Conform all the vowels to the low back, ạ. In darkening the front vowels, there is danger of distorting their shape, a tendency to be carefully guarded against. The blade of the tongue must be accurately adjusted to the position belonging to the vowel when pronounced with its natural color and texture; while the darkening is induced by approximating the soft palate, back tongue, and pharynx to the ạ adjustment.

The Voice, as Affected by Look and Bearing.

You cannot too soon learn that life and truth of vocal expression are inseparably connected with the mental and bodily state. The voice is an almost infallible index of

health or illness; and in speaking or reading, it should be, as it commonly is not, the faithful and complete exponent of the mental and emotional mood. Speech is feeble, lifeless, commonplace, monotonous, futile, and inadequate, because 'the whole man' is not engaged; it sounds indifferent, extraneous, and remote, because what is read or said, is outside the performer's mind and sympathy, and remains there.

Whatever we would for the moment seem, we must for the moment be, if the voice is to embody its message truly. In other words, the bearing is braced and assured, or drooping; the muscles, especially of the trunk, tense or relaxed; the face bright, pensive, frowning, smiling, lively, severe, in accordance with the words spoken: otherwise, the appropriate vocal texture and color will be wanting. To read expressively a passage of courage, enthusiasm, triumph, resolution, or kindred nature, while the face is simply placid and the muscular system 'all unbraced', is as impossible as to lie still while running a footrace. You cannot employ a truly pathetic color and melody, with smiling features; nor can you use a jovial or laughing voice that rings true, while your face looks grief-stricken, or stolid, or calm. The reader or speaker must 'go with' the voice, mind and heart, spirit and body, in the utterance of every group and every word.

The following paragraph, adapted from Aaron Hill's celebrated 'Essay on the Dramatic Passions', will be of interest and help to the earnest student.

> Joy is expressed by muscles intense and a smile in the eye; Anger, by muscles intense and a frown in the eye; Pity, by muscles intense and a sadness in the eye; Hatred, by muscles intense and aversion in the eye; Wonder, by muscles intense and an awful alarm in the eye; Love, by muscles intense and a respectful attachment in the eye; Grief, by neither muscles nor eye intense, but both languid; Fear, by muscles and look both

> languid, but with an alarm in eye and motion; Scorn, by muscles languid and neglected, with a smile in the eye, to express the light, or a frown in the eye for the serious species; Jealousy, by muscles intense and look pensive, or the look intense and the muscles languid, interchangeably.

The most recent views of eminent psychologists strongly confirm Hill. The old theory of the emotions was, that a sight, a sound, an odor, a flavor, a contact, a thought, acted upon the emotions, and the emotions in turn acted upon body, features, and voice, producing the visible and audible signs of grief, joy, fear, anger, etc. The elocutionists who insist upon emotion as the spring and director of voice and action pin their faith to this psychology.

But the comparatively new James-Lange theory, already widely accepted, is at direct variance with the above doctrine. This theory states that the object, event, or thought affects the inner organs of the body; these affect aspect, action, and voice; and these again cause the emotion. That is, emotion is the end—the result—of aspect and action, instead of being their cause. 'According to this theory,' says William James (Talks to Teachers on Psychology), 'our emotions are mainly due to those organic stirrings that are aroused in us in a reflex way by the stimulus of the exciting object or situation. An emotion of fear, for example, or surprise, is not a direct effect of the object's presence on the mind, but an effect of that still earlier effect, the bodily commotion which the object suddenly excites; so that, were this bodily commotion suppressed, we should not so much feel fear as call the situation fearful; we should not feel surprise, but coldly recognize that the object was indeed astonishing. One enthusiast has even gone so far as to say that when we feel sorry it is because we weep, when we feel afraid it is because we run away, and not conversely.'

If this view is sound, then to assume the physical and vocal attributes of an emotion is the direct and logical way of inducing it. If feeling is necessary, the summons is to be made through technic. Shakespeare put the case in a nutshell, when he made Hamlet say, 'Assume a virtue, if you have it not.' And in King Harry's speech at Harfleur, Shakespeare applies the principle in detail. To feel exalted martial courage and do great deeds, nobles and yeomen are urged to put on the look and bearing of heroes.

> —imitate the action of the tiger;
> Stiffen the sinews, summon up the blood,
> Disguise fair nature with hard-favored rage;
> Then lend the eye a terrible aspect;
> Let it pry through the portage of the head
> Like the brass cannon; let the brow o'erwhelm it
> As fearfully as doth a galléd rock
> O'erhang and jutty his confounded base,
> Swilled with the wild and wasteful ocean.
> Now set the teeth and stretch the nostril wide,
> Hold hard the breath, and bend up every spirit
> To his full height.

PITCH:

INFLECTION; MELODY.

PITCH.

Pitch is the distinction of sounds in acuteness and gravity.

The Compass of the voice is the interval between its highest and lowest notes. The average compass ranges from an octave to an octave and a half. Occasional voices easily reach a compass of two octaves or more.

The untrained speaking voice, as a rule, employs but a fraction of its actual compass,—frequently not more than half an octave, in reading or in unexcited conversation.

The tendency of cultivation is, both to extend the compass and to employ at need the whole available range of pitch.

The Zones, or Ranges, of Pitch.—The compass is technically divided into zones, or ranges, established by comparison with the conversational range.

The conversational zone, comprising a range of three or four musical tones, is called Middle Pitch; but, in a well-managed intonation, it is not located halfway between the highest and the lowest note, as its name suggests; but its upper border reaches, or nearly reaches, the halfway point: so that Middle Pitch means, the zone occupied by the three or four uppermost tones of the lower half of the compass.

As speech is, or should be, a solo performance, there is no occasion for the establishment of a concert pitch for the speaking voice. The whole compass of one voice may be high or low as compared with another, and the two voices

may be equally good or bad. Each individual voice has its own normal conversational range—its middle zone—and ear and voice culture in the realm of pitch should rest upon its accurate recognition.

High Pitch comprises two or three tones next above Middle, annexing at times the upper notes of Middle; and Very High Pitch, whatever range the voice may possess beyond the High zone.

Low Pitch joins the lower border of Middle, annexing on occasion its lower notes, and runs two or three tones below; and Very Low Pitch employs the remainder of the compass in the downward direction.

Pitch and the Emotional Moods.—Seriousness, moderate animation, and tranquillity find their appropriate zone in the Middle Pitch. Brisk, gay, and joyous feeling, and excessive grief, complaint, pain, and fear, employ the whole range of Middle and High Pitch. Ecstasy, uncontrolled or hysterical feeling generally, employ chiefly High Pitch, with an occasional syllable, word, or group in the zone of Very High Pitch. Dignity, melancholy, grave authority, find their scope in the Middle and Low ranges. Awe, amazement, solemnity, gloom, horror, desponding grief, and despair have their natural home in the zones of Low and Very Low.

The Natural Language of Pitch.—As stated already, page 123, the especial expressive office of Pitch is to convey the Mind's Motive, or Purpose. It does this through the medium of Inflection and Melody. The motive may be, and often is, quite apart from the verbal form or sentential structure—from the ostensible meaning of the language. The words frequently mean, or look to mean, one thing, while the voice says that thing with a difference, or even contradicts it. Thus, the sentence, 'Did you do it?' spoken with moderate rising inflections and a rising melody, is a matter-

of-fact question for information; but, with falling inflections and melody, it is a demand, or a challenge.

The study of Pitch, then, with reference to the speaking voice, presents two phases,—

1. Inflection,
2. Melody.

Inflection.

Every syllable, in normal speech, is Inflected; that is, from radical to vanish, the voice constantly moves upward or downward in pitch. This is true, whether the syllable is long or short.

Slides and Waves.—When the inflection is single, or simple,—when the change of pitch is in one direction only,—it is called a Slide: a Rising, or Upward, Slide, if the change is from lower to higher; and a Falling, or Downward, Slide, if the change is from higher to lower.

Frequently, however, the inflection changes its direction once, twice, or even oftener, in the utterance of a syllable; in which case it is called a Wave (Rush), or Circumflex (Walker).

Single, Double, and Continued Waves.—A wave that changes direction once is called a Single Wave; if it changes twice, it is called a Double Wave; if more than twice, a Continued Wave.

The pitch movements before, between, and after the turning-points are called the Constituents of the wave.

Equal and Unequal, Falling and Rising Waves.—When the constituents have the same interval, the wave is called Equal; when they differ in extent, the wave is Unequal.

A wave ending with a falling constituent is called a Falling, or Direct, Wave; one ending with a rising constituent is called a Rising, or Inverted, Wave. This last definition does not

conform to Rush, in the case of Double and Continued Waves; but is simpler and consistent, and therefore preferable. In the Walker nomenclature, the Falling Circumflex answers to the Falling Wave, and the Rising Circumflex to the Rising Wave.

THE OFFICE OF THE WAVE.—For the needs of quantity; for the marking of double or covert motive; for the indication of ellipsis; and for emotional expression,—the Rising Wave replaces the Rising Slide, and the Falling Wave, the Falling Slide. Since the specific motive of the wave is determined by the direction of its terminal constituent, let us, the terms being self-defining, uniformly call the Inverted Wave the Rising Wave, and the Direct, the Falling Wave.

INTERVAL, STRESS, AND QUALITY, AS THEY AFFECT THE INFLECTIONS.—When the interval of a Slide exceeds a third, or when any constituent of a Wave reaches or exceeds a third, the inflection becomes emotional; the specific kind and degree of feeling being expressed by Quality, chiefly, but aided and sometimes modified by the element of Pitch, as well as by Time and Force. The seat of Stress in the Wave greatly affects the expression of the inflection, and strengthens or weakens the value of the last constituent.

THE INHERENT MEANING OF 'RISING' AND 'FALLING.'

The Rising Slide, ′, is the natural vocal sign of Incompleteness. This principle accounts for the old, old rule of the reading books:—'Direct questions, or such as may be answered by yes or no, require the rising inflection'; since, if an answer is really looked for, the sense of the question is incomplete, until the answer is given. Negation, when opposed to assertion, ends upward. Most of the unemphatic syllables in the current melody of matter-of-fact speech are rising slides of the second, producing 'the flow' of the voice, so far as pitch is concerned. If the interval of the rising slide or

the vanish of a rising wave is semitonic, or reaches the minor third, or exceeds a major third, the inflection becomes emotional, and thus the ally of quality.

The inherent meaning of the Falling Slide, `, is Completeness, Finality, Conclusion. The repose of the melody at the end of a matter-of-fact declarative sentence is principally, or at least largely, due, to the falling inflection or inflections at that point.

The 'Index Finger' of the Voice.

In unimpassioned speech, the Falling Slide of the Third is used as the index finger of the voice, to designate the emphatic word or words. In an emphatic polysyllable, it is given to the primary accented syllable.

The Inflectional Adjustment in Alternatives, Comparisons, and Antitheses.

In alternatives, comparisons, and antitheses, the rising and the falling third, as a rule, oppose each other. 'The rule of gumption,' however, has to be used in the application of this rule of opposed inflections. The following examples will serve to illustrate the use of 'the index finger',—the 'Distinctive Third' of Murdoch and Russell,—in single and double comparison; also in alternatives and antitheses.

EXAMPLES OF OPPOSED DISTINCTIVE INFLECTION.

Shall we fíght, or shall we flỳ?

As is the begínning, so is the ènd.

You are not wõod, you are not stõnes, but mên.

The pròdigal robs his hẽir; the míser robs himsêlf.

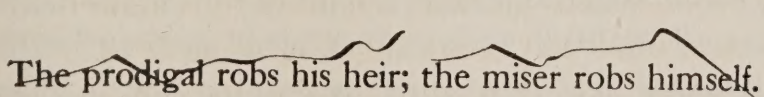
Art thou some gód, some ángel, or some dèvil?

As it is the part of jùstice never to do víolence, it is that of módesty never to commit offènse.

The usual fault in reading simple comparisons, is the substitution of a wave melodic outline on the first word of comparison: in the case of a dissyllable, accented on the first, ∨, by the use of a falling third on the accent; in the case of a trisyllable, accented on the second, ∕∖∕, by the inflectional order, rising second, falling third, rising second; in the case of a trisyllable, accented on the first, ∨, by the order, falling third, falling second, rising second; and if the word is a monosyllable or is accented on the last syllable, the double-wave-rising inflection, ~, is used. In the third example, the wave inflections are justified by Antony's impassioned mood; in the fourth, by the desire to enforce the point of the comparison.

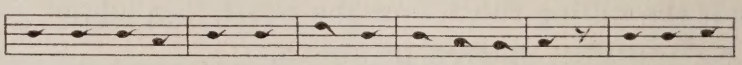
In the second example,—since the accent of 'beginning' is followed by an enclitic syllable,—if the accent is read with the rising second, and the enclitic a second, or tone, higher in radical pitch, the melodic rise on the two syllables, taken together, is equal to a third; and the first word of comparison is thus sufficiently marked. Should the accent receive the rising third, and the enclitic rise another tone, concretely and discretely, 'beginning' would have an overemphatic interrogative or querulous sharpness both unnecessary and disagreeable. The suggestion applies to all similar words in a similar situation: a heedful ear and a watchful judgment will soon enable you to recognize the exceptions. Be careful, then, to give the unemphatic rising second to the syllable '-gin-', instead of the rising third; and be careful, too, not to give it the falling third,—or the word, as a whole, will have the ∕∖∕ outline, spoken of above.

The average reader would deal with the fourth example after some such fashion as this:—

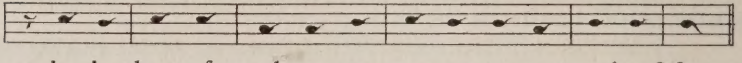


This emphasizes too many words, and too uniformly; it is monotonous. Avoid it, by observing the order of the emphatic inflections,—down, up, up, down,—and by using straight slides, instead of waves, on 'heir,' 'miser,' and '-self.' The simple slides, however, on 'heir' and '-self', convey the thought as casual, obvious, without especial enforcement. If you wish to bring into clear contrast the words 'heir' and 'himself', you will inevitably pronounce 'heir' with the ˜ inflection, and the syllable '-self' with the falling-wave inflection, ˆ; and will enhance the emphasis still further by discrete skip higher of a third or more on those syllables, and a touch of compound stress.

In the last example, the average reader would give a falling third to the accent of each term of the double comparison. This emphasizes the words, it is true, but produces a worse monotony than that warned against in the fourth example; seeing that the groups are nearly of a length, and each of the first three groups ends with a polysyllable, accented on the first; besides, the emphatic inflections, being identical, do not suggest or aid the intention of comparison. The correct order of inflection is still, down, up, up, down; but the two mean terms, 'violence,' 'modesty,' should receive but the interval of the rising second on their accents, the extremes, 'justice,' and 'offense,' receiving the full emphasis of the falling third. Were all four words emphatically inflected, there would be a waste of emphasis; as in the case of 'beginning', in the second example.



As it is the part of jus-tice nev-er to do vi- o-lence



it is that of mod- es- ty nev-er to com-mit of-fense.

The falling skip of a third, as notated, on 'modesty' emphasizes the word unobtrusively and, I think, appropriately.

DOUBLE COMPARISON AND ANTITHESIS: ADDITIONAL EXAMPLES.

—And fools, who came to scoff, remained to pray.

—Shouldered his crutch, and showed how fields were won.

Art is long, and time is fleeting.

—and the colonel shook his head,
And they turned to their guns once more.

And oft they thought him sinking, but still again he rose.

Suit the action to the word, the word to the action.

United we stand, divided we fall.

We must vanish, thou must die.

We receive one talent that we may make it five.

Out of this darkness he called forth light.

I taught you the method, and I gave you the arms.

He found his country chained, and left her free.

Every attitude was beauty, every gesture grace.

He that commits a crime helps the enemy.

A thought, which, quartered, hath but one part wisdom,
And ever three parts coward.

The Wider Intervals Emotional.

The wider intervals, rising or falling—fourth, fifth, octave, and beyond—have an emotional value, in addition to their intellectual purpose. The falling slides and waves of these intervals are imperative, dogmatic, exclamatory, dictatorial, resolute, defiant, angry, scornful, impatient, according as they are colored with special force (stress) and quality, and as they are co-ordinate with or contradictory to the verbal form. In like manner, the corresponding rising movements, in addition to their primary meaning, incompleteness, express inquiry, surprise, astonishment, eagerness, impatience, truc-

ulence, admiration, indignation, scorn, irony, indifference, doubt, etc., the identity of the mood being established or confirmed by means of quality and stress.

Finality the Essential Meaning of the Falling Inflection.

The emphatic falling inflection, slide or wave, may be used, when necessary, at any point in the sentence,—on the first word, often, but on any word, or the accented syllable of any word; and its essential meaning, everywhere, is:—

Stop!—take this word as final and absolute. It is so important, so freighted with my meaning, that I must constrain your mind to halt,—to receive and weigh this meaning,—before going further.

The Elliptical Value of the Emphatic Waves.

The Rising Wave.—The Rising Wave, or Circumflex, ˘ ˇ, combines the meanings, as it combines the audible effects, of the falling and the rising slides. The rising constituent expresses the main motive, because it makes the final, and therefore the stronger, impression on the ear. The main motive, then, is incompleteness. The secondary motive, embodied in the falling constituent, designates or affirms the idea of the word itself; while the main motive points away, or refers, to some other idea or thought that is implied, or that has been or is to be expressed.

This wave is heard on the first member of a pointed antithesis; on a negative, in sharp contrast with a positive; in the emphasis of doubt, condition, exception, indifference, concession, suggestion, irony, and warning; and in questions, where it is the speaker's motive to assert or intimate the opposite of the phraseology. For example, in the question,—

Friendship? is this your friendship?

if the first 'friendship' and 'this' are spoken with strong rising waves and with the right dynamic touch, the speaker unmistakably indicates, by the sarcastic incredulity of the intonation, that he regards the conduct so designated as the very reverse of friendship. The sarcasm will not be 'unmistakable', however, unless the falling constituent of the wave is sharply stressed. If the falling constituent is reduced somewhat in interval and stressed more smoothly and lightly, the expression is that of sad reproach; while, if the last constituent receives a strong expulsive stress, the mood of injured surprise is revealed.

THE FALLING WAVE.—The Falling Wave, or Circumflex, ˆ ˆ, unites the forms and meanings of the rising and falling slides. The secondary motive, embodied in the first constituent, is, to point away to some other contrasting, collateral, or prelusive idea, implied or expressed, or to be expressed; while the main motive, enforced by the final constituent, is, to focus and fix the attention upon the idea of the word itself. In Juliet's line,—

Farewell! God knows when we shall meet again!—

'God' and 'when' are spoken with emphatic falling waves; so that we apprehend at once and clearly the girl's troubled thought, which she shrinks from putting directly into words: '(Not I, not any one but) God—knows when (if ever!—I fear me, never!—) we shall meet again.' The rising constituent, in each case, points off from the word itself to the adjacent bracketed thought.

The question,

Friendship? is this your friendship?—

spoken with a strong falling wave, the falling constituent stressed, on the first 'friendship' and 'this', and an interrogative rising melody on the two closing words, will express

inquiry, moved by surprise and indignant reproach. If, with the same falling waves on the words designated, the closing melody also falls, verbal question is almost lost in the vocal contemptuous rejection. In the former case, the closing melody sides with and enforces the motive of the rising constituents of the emphatic waves; in the latter, the closing melody joins with the falling constituents and confirms their motive.

The falling wave is heard in surprise, admiration, sarcasm, willful assertion, impatience, bold challenge, joy, triumph,—stress, quality, quantity, and extent and equality or inequality of interval being the means of specification. It is given to the last member of a pointed antithesis or comparison. In positive-negative or negative-positive antithesis, the positive member, whether first in order of utterance or not, takes the falling wave.

THE DOUBLE WAVE, RISING.—The Double Wave, Rising, ˜, is similar in office to the single wave, rising; but the pointing-away intention, by being twice expressed vocally, is more strongly conveyed; and the effect is often, perhaps usually, enhanced by compound stress. It is especially useful in elliptical expression.

A MISNOMER OF THE BOOKS.

Correctly speaking, the wave is a simple inflection, on a single syllable; but, in the case of a polysyllable, a wave effect is frequently produced on the word as a whole, while each individual syllable has probably a simple slide. These slides are so ordered in direction and radical sequence that a Melodic Wave, ∪, ∩, ∿, ∩, is the result, on the word as a whole. Most writers on elocution treat these word-waves as single inflections,—in fact, call them inflections. They are a striking illustration of the close relation between inflection

and melody, and of the danger of mistaking resemblance for identity.

pràc
If it is so utterly ím tì blé, why waste so much
ìn nù cà
gè ì upon it?
tỳ

In the above sentence, 'impracticable,' as a whole, has the melodic outline, ∩∪, equivalent to the double-wave-rising inflection, ˜; and 'ingenuity' has the double-wave falling melody, ∪∩: but the inflections of the individual syllables are straight slides.

pòv
I do not ask for tý, but pray that I may not be bur-
èr
dened with overabundance.

'Poverty' has the ∩∪ contour. 'Overabundance' should be read with the outline ∪∩ or ∩, if it is intended to contrast poverty and overabundance, simply; but, to intimate the probably-intended ellipsis,—the unspoken part of the thought,—'overabundance' requires the outline ∩∪: that is, the voice must point away from 'overabundance', as well as from 'poverty', to the 'modest competence' that is probably in the writer's mind. (See 'The Rising Wave' and 'The Double Wave, Rising,' above.)

The Wave of the Second: Monotone.

In grave, stately, noble passages, where the wider intervals would be violent or florid, and the rising and falling slides of the second tame and trite, quantity and volume are given to the extendible accents by means of the Equal Wave of the Second. This is the foundation note of the melodic effect called Monotone. (See 'The Wave of the Second, or Syllabic Note of the Monotone', page 66.)

In the reading of verse, the poetic effect, on the reader's part, depends very greatly upon the judicious employment of this wave,—and, on short quantities, the simple rise of the second,—in place of the wider rising and falling slides and wider and sharper forms of wave; especially at the close of groups and lines (verses), while the thought is still forming. In this use, it is called the Poetic Monotone.

Poetic prose should be read, in general, with the poetic monotone at most of the pauses of suspension and continuation, so as to secure a stately, smooth-flowing continuity.

The wave of the second has usually more or less of the median swell.

Tranquillity, reverence, solemnity, and kindred moods, are ear-satisfying, only when the words flow smoothly in mellow orotund, in a prevalent monotone melody, and with all the delicate or forceful music of the subtonics duly heard.

Sidney Lanier on Speech Melody.

Sidney Lanier, in 'The Science of English Verse', says that the speaking scale is largely made up of intervals much smaller than the second and the semitone. He goes on:—

> These thirds of tones, fourths of tones, fifths of tones, and so on up to ninths of tones, used by the speaking voice, constitute the characteristic peculiarity of its tunes, and present us with the obstacle which has defeated all attempts to note them by the limited resources of the musical staff. There is no musical character for the third of a tone, the fourth of a tone, and so on, or for any less interval than the half of a tone: and thus four-fifths of the tones actually used by the speaking voice are incapable of expression by this system.
>
> Of course, nothing would be easier than to devise a system which would be adequate to the scale of the speaking voice. It would be necessary only to increase very largely the number of lines on the staff, and to note

the tones with the understanding that the note on the lowest line of the staff should express the lowest tone of the speaking voice, the note in the next space a tone one-ninth higher, the note on the next line a tone one-ninth higher, and so on, ascending by the ninth of a tone at each step, to the highest limit of the speaking voice. This limit would range through a little over two octaves for the ordinary voice.

But the difficulty in the construction of such a scale is, that we have not yet ascertained with precision the power of the ear in exactly co-ordinating small intervals such as the third, fourth, etc., of a tone. While the ear, as ascertained by quite recent experiments, can unquestionably detect a difference of pitch between two tones of much less than the ninth of a musical whole tone, yet how minute, exactly, may be the interval between two speaking-voice tones beyond which the ear's discrimination is not reliable, is not yet ascertained. The present writer hopes before long to find this interval, through some experiments now in progress; but in the meantime, disregarding co-ordinations of the speaking-voice tones beyond the ninth of a tone, it is perhaps sufficient to say that many reasons concur to authorize the belief that very much smaller intervals than this enter into the composition of speech tunes.

Mr. Lanier was an accomplished musician; his ear was no doubt attuned to a far finer discrimination of pitch than ordinary ears,—than mine, at all events; his statement probably embodies the results of careful personal observation and verification; and I have myself felt a conviction, at times, that in delicate forms and degrees of inflection and melody, the speaking voice does employ intervals smaller than the semitone. He declares it to be a fact: it is a fact, or it is not; and I am rather inclined to admit it than to deny it.

At the same time, I cannot believe that the obtuse, clumsy everyday ear can recognize, or ever learn to recognize—con-

sciously and certainly to identify—sound values so infinitesimal; and an actual notation, based upon such intervals, would present nothing but baffling perplexity and foregone defeat to the average student. Such a multiplicity of lines and spaces, in themselves, would of necessity bewilder the eye, and induce impairment of vision; while the notation, however carefully and accurately done, would be practically illegible. Moreover, Mr. Lanier's proposed scale makes no provision for the notation of inflection, which is the essential and distinctive characteristic of the syllabic note of speech. His scheme, so far as developed in his statement, comprehends only the notation of the discrete succession of radical pitch.

The Rush Notation. The Linear Symbols.

The Rush method of notation, while we may freely admit its inadequacy to record in minute and ultimate detail all the facts of inflection and melody, is founded on the intervals of the diatonic scale; and that we do use those intervals,—whatsoever and how many soever intervals besides we may use,—is illustrated moment by moment, wherever the speaking voice is heard. The leading essentials, at least, of the pitch variations of speech can be clearly notated by the Rush method; so far as it goes, it is practical and practicable: therefore, in the melodic notations of this book I adhere to Rush.

For handy, habitual use, I prefer the Linear Symbols, as being a shorthand mode of indicating the tune, or contour, of a whole group with a stroke of pen or pencil, and as expressing concisely and intelligibly both the melody and the motive of any given emphatic phrase. They leave a huge margin to 'the personal equation' in the matter of pitch interval, but that, I submit, is for better, rather than for worse.

Let us, then, accept Doctor Rush's theory, that the normal speaking voice employs—concretely, in its slides and waves,

unemphatic and emphatic; and discretely, in its mode of melodic progression and its employment of emphatic skips—the established intervals of the musical scale. In doing so, we may confirm our faith, by recalling the fact that Doctor Rush, too, was a highly cultivated musician; and that he established a precedent for Lanier, when he selected the flute as his favorite instrument.

Diatonic Melody.

In unemphatic utterance, the syllabic form is the equable concrete; the inflection is almost uniformly the rising slide of the second, except at the cadences and an occasional falling second in the current for variety or special effect; and the radical pitch of successive syllables, when a change occurs, varies by the interval of a tone only. The occasional falling second in the current has no other than a melodic or a grouping value. As the syllabic current flows along, its melody strikes the ear as a succession of slight undulations, or waves, whose crests, for the most part, are defined to the ear by the concretes of the accents. This is the Diatonic Melody of Doctor Rush.

The wider intervals of inflection and discrete pitch, wherever used, are emphatic, and interrupt the diatonic current. A purely diatonic melody has no emphatic word.

Any word, uttered by itself and for its own sake, is emphatic. Any group of words, whether a sentence or a distinct syntactical member of a sentence, almost invariably has at least one word emphatic in some degree. It frequently happens that every word in a phrase is emphatic; in which case, one of the words is usually principal and the others are auxiliary or antithetic. It will easily be understood, then, that a melody entirely unemphatic—in other words, a purely diatonic melody—is not, and could never be, heard, in the correct reading of a single entire sentence.

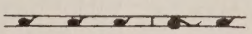
THE IMPORTANCE OF DIATONIC MELODY.—The diatonic melody is properly heard, and should always be heard, on those portions of every sentence that the reader or speaker intends shall be construed as unemphatic. Thus, in a well-ordered and artistic rendering, the unobtrusive character of the diatonic melody constitutes the neutral background, against which the bright and the dark, the delicate and the bold, the beautiful, the winning, and the sinister elements of emphatic and emotional speech display themselves to the best advantage. For this reason it is important to recognize, not only the inherent purpose of this simple, graceful, uncolored melody, but its audible character. Such recognition is one of the most efficient safeguards against the too common faults of overemphasis and monotony.

THE PHRASES OF MELODY.

The pitch limits, concrete and discrete, of diatonic melody being so restricted and uniform, it will be of invaluable service to learn the Phrases of Melody. The Current Melody is made out of six phrases, and the Cadence, or Closing Melody, has five phrases, or forms.

THE PHRASES OF THE CURRENT.—The Phrases of the Current Melody are as follows.

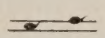
1. The Phrase of the Monotone:



consisting of two or more concretes of the second, having the same radical pitch. If any of the syllables of the phrase is lengthened in quantity, without widening the interval, the concrete of that syllable becomes a wave, instead of a slide, of the second; the other simple concrete or concretes of the same phrase, before and after, taking their radical pitch from the swell and vanish of the wave.

Examples:—Holy; solemnly; everlasting; nevermore; immemorial.

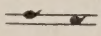
2. The Phrase of the Rising Ditone,



in which the second syllable of two begins a tone higher than the radical of the first. The second syllable usually, not always, bears the accent.

Examples:—Partake; delay; extort; impel; affect; he is; for all; extend.

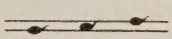
3. The Phrase of the Falling Ditone,



in which the second syllable of two begins a tone lower than the radical of the first. The first syllable usually bears the accent.

Examples:—Easy; morrow; perfect; order; if you; he is; trusty.

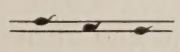
4. The Rising Tritone,



a rising progression of three syllables, successively a tone apart in radical pitch.

Examples:—Importune; exactly; visibly; yesterday; inexact; shall you be; if it is.

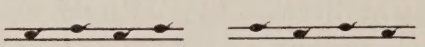
5. The Falling Tritone,



a series of three syllables in downward progression, the radicals successively a tone apart.

Examples:—Yesterday; all in all; nevermore; utterly; sink in years; tenderly.

6. The Alternate Phrase, or Phrase of Alternation,

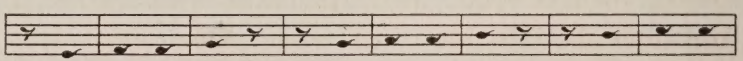


In aftertimes— Down the valley—

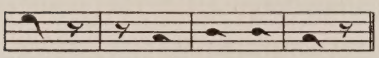
is simply the Ditone, rising or falling, repeated once or more. It occurs so frequently that it is convenient and perfectly allowable to regard it as a separate phrase.

The Limitations and Scope of Diatonic Melody.— The discrete succession, in current diatonic melody, cannot be continued upward or downward beyond the tritone, without a suggestion of formality, or of the singing scale. After the rise or fall of ditone or tritone, the instinct of ear and voice is, to utter the next syllable on the same radical pitch with the syllable just preceding, forming with it a phrase of the monotone; or to step one tone in the direction opposite to the preceding phrase: after which the melody may proceed another ditone or tritone in its former direction; then make another phrase of the monotone; and so on. In this way, the voice may be carried, in the simple diatonic melody, through its entire compass, rising or falling.

In the example below, the culminating word, 'death,' receives a wide falling concrete, that interrupts the diatonic impression, but does not break the continuity of the melody.



So loud and clear it seemed the ear of dus-ty



death must wake and hear.

In naming the phrases of the above notation, proceed thus: 'So loud,' rising ditone; 'loud and,' monotone; 'and clear,' rising ditone; 'clear it,' monotone; 'it seemed,' rising ditone; 'seemed the,' monotone; 'the ear,' rising ditone,—and so on. The terminal syllable of the phrase just ending is the initial

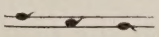
syllable of the phrase just beginning; except where there is no discrete rise or fall.

THE PHRASES OF THE CADENCE.—The Cadence is the phrase of melody that indicates closure of the sense. In the diatonic movement of unimpassioned speech, it has several forms, to adapt it to the various forms of closing accentual measure.

The Cadence of complete sense traverses, concretely or discretely, or both together, at least four tones.

For the sake of clearness and brevity, in stating the application of each form of Cadence to its proper rhythmical phrase, let a stand for an accented, and x for an unaccented, syllable.

1. The Triad of the Cadence, or the Rising Triad,



has the same radical succession as the falling tritone, but with the first two concretes rising and the last falling. The radical progression is exactly the mi, re, do, of music, but the notes are inflected—spoken—instead of sung.

The Triad may be used when the cadence is made on the last three syllables of the declarative sentence, the second syllable being unaccented, and the first and third bearing about equal accentual value, axa; also, sometimes, when the rhythmical form is xxa.

This form is called the Rising Triad because the first two of the constituent syllables are rising concretes.

EXAMPLES OF THE RISING TRIAD.

All night, the dreadless angel, unpursued,
Through Heaven's wide champaign held his way, till Morn,
Waked by the circling Hours, with rosy hand
Unbarred the *gates of light.*

—*Milton—Paradise Lost.*

The bold design
Pleased highly those infernal states, and joy
Sparkled in *all their eyes.*

—*Id.*

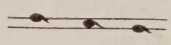
So saying, a noble stroke he lifted high,
Which hung not, but so swift with tempest fell
On the proud crest of Satan, that no sight,
Nor motion of swift thought, less could his shield,
Such ruin *intercept.*

—*Id.*

All that shall ever be known is, that she sailed from her port, and was never *heard of more.*

—*Irving—The Sketch-Book.*

2. The Falling Triad, or Full Cadence,



has the radical succession of the falling tritone and the rising triad, but with all the concretes falling. It is heard on the last three syllables of a sentence ending with complete sense, when they form a dactyl, axx. If the word or phrase is emphatic, the accented syllable will probably receive the falling slide of one of the wider intervals. Often the rhythmic form is axa.

EXAMPLES OF THE FALLING TRIAD.

Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum plain,
I'd drive ye cackling home to *Camelot.*

—*Shakespeare—King Lear.*

Here's a skull, now; this skull hath lain you i' th' earth three-and-*twenty years.*

—*Id.*

Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight twice seen of us:

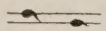
Therefore I have entreated him along
With us, to watch the minutes of this night;
That, if again this apparition come,
He may approve our eyes, and *speak to it.*
—*Id.*

So might some old man speak in the aftertime
To all the people, winning *reverence.*
—*Tennyson—Morte d'Arthur.*

That golden scepter which thou didst reject,
Is now an iron rod, to bruise and break
Thy diso*bedience.*
—*Milton—Paradise Lost.*

To be, or not to be.
—*Shakespeare—Hamlet.*

3. The First Duad Cadence,



is employed, when the cadence is to be made on the last two syllables of the group, and these two syllables are trochaic, ax. To make a satisfactory close, it is necessary to make the interval of the accented syllable a falling third, instead of a second. The x syllable is a falling second, its radical pitch being at the vanishing pitch of a.

EXAMPLES OF THE FIRST DUAD.

High in front advanced,
The brandished sword of God before them blazed
Fierce as a *comet.*
—*Milton—Paradise Lost.*

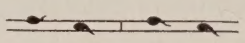
I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for *ever.*
—*Tennyson—The Brook.*

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created *equal*.
—*Abraham Lincoln.*

Here is himself, marred, as you see, with *traitors*.
—*Shakespeare—Julius Cæsar.*

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing:
Toll ye the church-bell sad and slow,
And tread softly and speak low,
For the old year lies a-*dying*.
—*Tennyson—The Death of the Old Year.*

4. The Second Duad Cadence,



may be used when the last two syllables of the closing group are iambic, xa. The first concrete is either a rising or a falling second, and the last a falling third, the radical of which is a tone below that of the first.

EXAMPLES OF THE SECOND DUAD.

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, *he stands*.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt *he falls*.
—*Id.—The Eagle.*

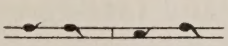
Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long long procession go,
And let the sorrowing crowd about it grow,
And let the mournful martial music blow;
The last great Englishman *is low*.
—*Id.—Ode on the Death of the Duke of Wellington.*

Behold her there,
As I beheld her, ere she knew my heart,
My first, last love; the idol of my youth,
The darling of my manhood, and, alas!
Now the most blessed memory of *mine age.*
—*Id.—The Gardener's Daughter.*

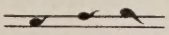
Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands *of time.*
—*Longfellow—The Psalm of Life.*

But, if you mouth it, as many of your players do, I had as lief the town-crier spoke *my lines.*
—*Shakespeare—Hamlet.*

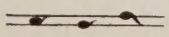
5. The Partial, Feeble, or Monad Cadence is used at the end of a phrase or clause of momentary completeness, when the last syllable is accented. It is made on that syllable, by means of a falling slide of the third, having its radical sometimes at the radical pitch and sometimes at the vanishing pitch of the preceding syllable:—



Often, the Monad Cadence is preceded by the rising ditone, thus:—



or, at times, its radical is struck a third above the level of the preceding radical, so that the vanish of the cadencial inflection is a return to that level, thus:—



The unemphatic Monad Cadence is sometimes heard at the end of a sentence, but is, in general, not a satisfactory form there. When, however, in impassioned speech, the last syllable is very emphatic, and its interval becomes a fourth or a fifth, the Monad is one of the boldest and best

forms, because emphasis and cadence coincide and enhance each other.

All groups of partial completeness do not end with an accent. In that case, the Monad Cadence cannot be used; so that it must frequently be replaced by an equivalent. The fact is, that any of the forms of cadence may be given the momentary, or partial, effect, by setting its initial pitch above the current in such degree that the cadencial progression brings its closing vanish back to the current level. The sentential cadence begins at the current level, whence it runs downward three tones; or, including the vanishing pitch of the last syllable, four tones.

The Cadence does Not Always Close the Declarative Sentence.—The formal close of the sentence does not always coincide with the essential completion of the thought; and a strict and uniform obedience to the ancient rule, 'Always let your voice fall at the period,' is accountable for much of the tameness and triteness, for the absence of truth, point, vivacity, and 'naturalness', in the performance of the reader of ordinary skill and intelligence. Such a rule, that fits every case, that has no exceptions, saves a world of question, explanation, and discussion, banishes all perplexities, and economizes the time and labor of instruction; but prescription takes the place of education, and the mind is dosed with a soothing syrup that puts its energies to sleep.

In the natural, spontaneous give-and-take of animated conversation, a half-hour's attention is enough to ascertain that the voice as often ends the sentence with rising inflection and melody as with a cadence; and that the cadence—the sign of conclusion—is placed, in a declarative or exclamatory sentence, at the end of the group that closes the sense, at whatever point in the sentence it occurs.

A few examples will serve to illustrate and prove these statements.

EXAMPLES OF THE CLOSING CADENCE WITHIN THE SENTENCE.

O, it offends me to the *soul*, to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb shows and noise.

—*Shakespeare—Hamlet.*

O, there be players that I have seen play,—and heard others praise, and that highly,—not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, or Turk, have so strutted and bellowed, that I have thought some of Nature's journeymen had made men, and not made them *well*, they imitated humanity so abominably.

Id.

For you yourself, sir, should be as old as *I am*, if, like a crab, you could go backward.

Id.

To the noble mind
Rich gifts wax *poor*, when givers prove unkind.

Id.

We should *profane* the service of the dead,
To sing such requiem and such rest to her
As to peace-parted souls.

Id.

Happy is the bride that the sun shines on,
Happy is the *dead* that the rain rains on.

'You have *had* your bottle, I perceive, Sydney?'

'*Two* to-night, I think. I have been dining with the day's *client*; or seeing *him* dine; it's all one!'

'That was a *rare* point, Sydney, that you brought to bear upon the identification. How did you come by it? When did it strike you?'

'I thought he was rather a handsome fellow, and I thought I should have been much the *same sort* of fellow, if I had had any luck.'

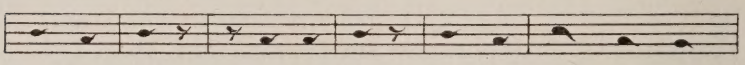
—*Dickens—A Tale of Two Cities.*

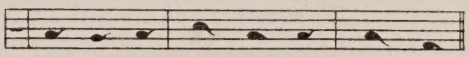
A man should live in a garret *aloof*,
And have few friends, and go poorly clad,
With an old hat stopping the chink in the *roof*,
To keep the Goddess constant and glad.
—*T. B. Aldrich—The Flight of the Goddess.*

I strive, but I strive in vain,
To *recall* the lost refrain.
On some miraculous day
Perhaps it will come and stay;
In some unimagined Spring
I may find my voice, and *sing*
The song I have never sung.
—*Id.—Unsung.*

'I hope it will be a lesson to you to make *no more* rash journeys on these hills,' cried Heathcliff's stern voice from the kitchen entrance. 'As to staying here, I don't *keep* accommodations for visitors: you must share a bed with Hareton or *Joseph*, if you do.'
—*Emily Brontë—Wuthering Heights.*

A notation of Partial and Sentential Cadences.



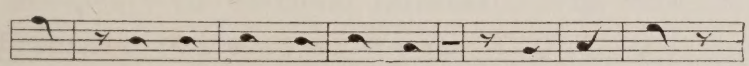


The notation illustrates the manner in which even the Falling Triad may be so adjusted as to have only the force of Partial Cadence, or momentary completeness. As Complete Cadence, 'va-' would have the same radical pitch as 'is', and '-cy' would be struck, of course, a third below. As Partial Cadence, the first note of 'vacancy' is struck a third above the preceding syllable, 'is,' and its last note is within a tone of the radical pitch of 'is.'

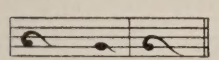
And in general, a duad or triad cadence will be reduced to the value of partial cadence, by transposing its first radical a third higher than the preceding syllable of the current. If the accented syllable of the cadencial phrase receives, for emphasis, a wider interval than the normal, the initial skip is correspondingly widened.

CONTINUATIVE MELODIC SEQUENCE, FOLLOWING AN EMPHATIC FALLING INTONATION IN THE CURRENT.—In impassioned utterance, emphasis, in the current, often employs a falling intonation stronger in finality than any unemphatic form of cadence; and, sometimes, the verbal form at the end of an inner phrase or clause is such that, to give just emphasis, one of the cadences, or a stronger falling intonation, must be used.

In such cases, what follows, will be accepted as consecutive with what precedes, if the resuming melody takes its initial pitch from the terminal pitch of the falling intonation; as, after 'blaze,' 'columns,' and 'not', in the following example:—



Blaze with your serried columns! I will not



bend the knee!

THE DIATONIC PHRASES AT THE CLOSE OF INNER GROUPS.—Taking the Full Cadence, or Falling Triad, as the criterion of melodic closure and repose, the value of the other phrases of melody, when used at inner pauses, may be measured by comparison with it.

The Rising Tritone, closing a group, has an effect directly opposite to that of the Falling Triad, and should indicate a very close connection with the next following group.

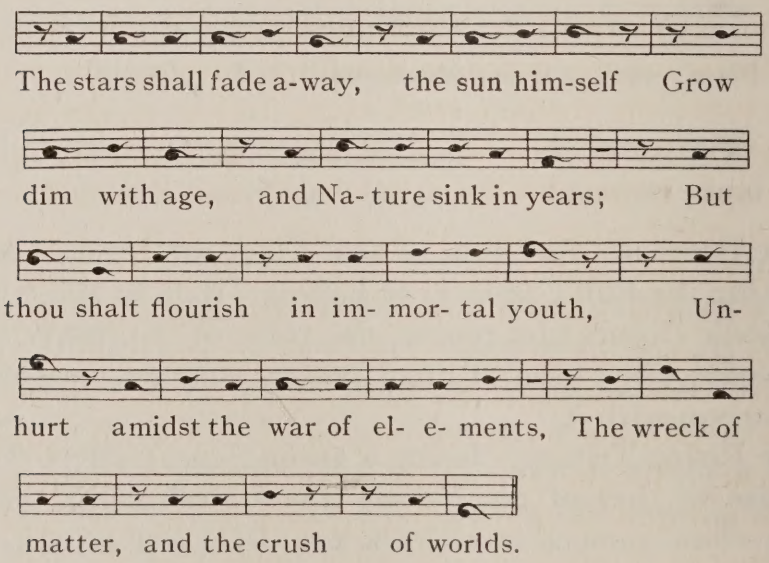
The Rising Ditone indicates connection less close than does the Rising Tritone, but still very close.

The Phrase of the Monotone merely suspends the sense, as it does the voice, and impresses the grouping value of the pause. Phrases, clauses, and verses (lines of verse) thus flow smoothly and tranquilly, or stately, or solemnly; the pauses serving to give weight and importance to the thought, without disturbing the sequent relation of the groups.

The Falling Ditone enhances the separating value of the pause, and itemizes the group it closes, as a member of a larger thought aggregate,—a series, for instance.

The Falling Tritone comes short of the closing effect of the Rising Triad Cadence, only by its last inflection's being a rising, instead of a falling, second.

THE USE OF THE FALLING TRITONE AS POETIC PARTIAL CADENCE.—The Falling Tritone, with its closing inflection a note of the monotone, produces a beautiful melodic effect on the phrase 'sink in years', in Cato's soliloquy:—


The stars shall fade a-way, the sun him-self Grow
dim with age, and Na- ture sink in years; But
thou shalt flourish in im- mor- tal youth, Un-
hurt amidst the war of el- e- ments, The wreck of
matter, and the crush of worlds.

In this case, the Falling Tritone, with suspensive close (double wave rising of the second), may be regarded as a poetic variant of the Partial Cadence; since it fulfills that office, by closing the first series impressively, and yet intimates that that set of clauses is but introductory to another important thought.

Note carefully the co-ordination of melody to thought—and feeling—in the Falling Ditone of 'away' and 'with age', with the monotone wave on the terminal accented syllable. The drooping turn of the melody at these points vocally sympathizes with the ideas of the verbs, 'fade away' and 'grow dim.' In order to test the truth and harmony of this reading, substitute the phrase of the monotone on 'away' and 'with age': there is at once a sense of incongruity. If read with the rising ditone on the last two syllables, the melody of the clauses is still further out of tune with the thought.

To the eye, the placing of the radicals of '-way,' 'age,' and 'years,' in the notation, will appear to be in violation of the definition of diatonic phrases. The note actually made in such cases, is a Continued Wave of the Second—a quadruple wave—down-up-down-up, through the interval of the tone; the median swell being fullest at the crest of the first 'up' and the second 'down.' The attempt to put such a note in graphic form is beyond me: it would sprawl over too much space and have a viperish look. I therefore use the simpler and more graceful double-wave-rising character; with the understanding that the essential pitch impression is made at and by its crest where the swell is fullest, and not by the radical. So I have set the wave on the staff in such a position as makes the crest in correct cadencial alinement. To the eye there is an apparent discrepancy; but the notation is intended to appeal to the ear; and in a well-wrought intonation, the voice implicates the syllables,

and the continued wave is the inflection actually made. There is no vocal hiatus. The same explanation applies to 'worlds.' The direct wave of the third—or of third-and-fourth—makes, or completes, the cadence; and if 'of' is included in the cadencial phrase of melody, the crest of the wave on 'worlds' should take pitch a tone below the radical of 'of'—even if it involves a wide skip between the two radicals.

6. The Prepared Cadence is one of the forms of sentential cadence, 1, 2, 3, or 4, preceded, within a short distance, by a warning note. This warning, or preparation, consists of a pitch transition, usually discrete, and usually a fourth in extent,—but sometimes a fifth, a third, or a minor third,—on two neighboring important words. The melody finishes on the lower level.

The last line of the foregoing example, as notated, exemplifies the Prepared Cadence. 'Wreck of matter' is chosen as the phrase of preparation; 'wreck' is given a falling slide of second or third, while 'matter' is made a phrase of the monotone, with its radical pitch a fourth below that of 'wreck.' 'Of' might be intermediate in pitch; but the preparative intention is more marked, if 'of' takes pitch on the level of 'matter', or a third or fourth below. (I have notated it a fourth below.) The contrast in pitch between the radicals of 'wreck' and 'mat-', together with its resemblance to a phrase of song, constitutes the preparation. The preparative melody might have been given to 'war of elements,' but is perhaps better placed as it is, nearer the close of the sentence.

The Prepared Cadence, on account of its ear-compelling character, and because, too, of its close approach to the intonation of song, as mentioned above, should be used with taste and judgment, and therefore sparingly. If employed at random or too frequently, it becomes an offensive mannerism, a variety of singsong.

THE PREPARED CADENCE. ADDITIONAL EXAMPLES.

The numerals, (1), (2), designate the words on which the preparative transition in pitch is to be made: (1) indicating the word or phrase at the higher level, and (2) the word or words on which the completing note or phrase of the preparation is to be struck.

The answering notes or phrases are usually monotones; but, for emphasis or special effect, the first phrase is sometimes a wide slide or sweep, or a rising or falling ditone or tritone; and the second, if a dissyllable, with the first syllable accented, is often a rising ditone. In the example notated above, 'wreck' is given a falling third; it might be read as a rising third, or as a monotone; the falling third is probably the most convincing, and makes the whole preparation a better echo of sound to sense.

Through glades and glooms the mingled measure stole,
Or o'er some haunted stream, with fond delay,—
Round a holy calm diffusing,
Love of peace and lonely musing,—
In (1)hollow (2)murmurs died away.
—*Collins—The Ode on the Passions.*

*How many thousand of my (1)poorest (2)subjects
Are at this hour asleep!
—*Shakespeare—2d King Henry IV.*

*Edward Loomis Davenport was an American actor of rare versatility, who was born in 1814 and died in 1877. He played such a wide range of characters and was so excellent in every attempt, that critics and public were bewildered. He was so fine in tragedy that, had he played nothing else, he would have been accepted as a great tragedian; he was charming in light comedy; he was convincing and powerful as a character actor: but because he was so good in everything, he failed

Thou art the ruins of the (1)noblest (2)man
That ever livéd in the tide of times.
—*Id.—Julius Cæsar.*

The history of Carthage is one of the many proofs that we have, of the transient nature of worldly glory; for, of (1)all her (2) grandeur, not a wreck remains.

Silence—oblivion—like the waves, have closed over them; and (1)no one can (2) tell the story of their end.
—*Irving—Sketch-Book.*

No more, (1)no (2)more
The worldly shore
Upbraids me with its loud uproar;
With dreamful eyes,
My spirit lies
(1)Under the (2)walls of Paradise!
—*Read—Drifting.*

to achieve the highest reputation in anything. He was too widely talented to be received as a genius.

His Richard III. was the best I ever saw and heard. It was in his rendering of the lines of that part that my ear was first made acquainted with the melody of the Prepared Cadence. In Richard's tent-scene soliloquy, Mr. Davenport interpolated a line and a half from the Second Part of King Henry IV., Act III., Scene i., 4, 5,—

How many thousand of my poorest subjects
Are at this hour asleep!

His reading of the sentence was so full of envious, desolate, dogged despair, that my heart ached with pity for the tossing Richard, in spite of my knowledge that he was pitiless and his suffering was retribution. For days the mournful music of that voice haunted me; I can hear it even yet, after the lapse of nearly half a century.

At the time I had some powers of mimicry, but knew nothing of elocutionary technic. I ventured, at length, to try the lines aloud, and, after a number of trials, succeeded in catching the intonation. It was like becoming the finder of a splendid jewel! I was unable to analyze the tune, and wondered what it was the voice *did*, and why

On the second 'no more', first line, the melodic phrase of the cadence preparation is suggested, purely for its musical —and lazily triumphant—effect.

> So shaken as we are, so wan with care,
> Find we a time for frighted Peace to pant,
> And breathe short-winded accents of (1)new (2)broils,
> To be commenced in stronds afar remote.
> —*Shakespeare—1st King Henry IV.*

THE POLYSYLLABIC CADENCE.—When a declarative sentence ends with a word of many syllables, having its accent or principal accent before the penultima, and not directly followed by another accent,—as, contradìctoriness, pèremptorily, immèdiately, lògically, inèxplicable, etc.,—the ca-

that particular order of sounds produced that particular effect. Did Mr. Davenport purposely read the words in that way? Did he always read those words so? Could he do so, if he wished? Was there a name for the effect? What were its essential vocal elements? Was there a law, a rule, a principle, by which he was guided? Did anybody else use the same means, for the same purpose? These were questions for which I could find no answer; except that, my ears being happily opened, I recognized the melody thereafter from the mouths of many preachers, actors, and readers.

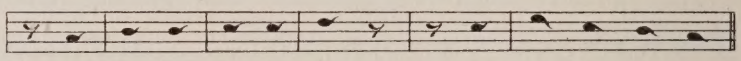
One day during my pupilage with Mr. Murdoch, in 1871, I was reading in Rush's 'Philosophy', and on turning the leaf, I found at the top of Page 306 a notation of Milton's line,—

> Through Eden took their solitary way,—

that at once arrested my attention. With a thrill of surprise and delight I recognized 'the mysterious stranger' whose dulcet trail I had been following so long and whose mission I had been endeavoring to guess. I found the name and office orderly set forth.

Doctor Rush designates the interval of the third as the pitch change on the phrase of preparation; but extended observation has convinced me that prevailing usage makes the fall, discrete or concrete,—usually discrete,—take place on the interval of the fourth as often as on the third.

dence begins with a falling concrete on the accent, and the remaining syllables form a downward succession of falling concretes, in the manner of the Falling Triad. It is an exception to the law of diatonic melody, in that the phrase proceeds in one direction beyond the limit of the tritone; but the cadencial necessity overbears the general melodic principle. The case is a rare one. Example:—



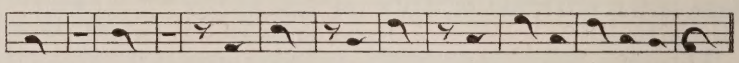
And bring in cloudy night im- me- di- ate- ly.

ILLUSTRATIONS OF EMPHATIC CADENCE.

In strongly emphatic and in impassioned speech, especially in culminations and climaxes, the cadence is widened in interval and otherwise strengthened, according to the case in hand.

Emphasis is more important than cadence, if a choice must be made; but they can usually be so adjusted as to re-enforce each other.

Very often, the cadence is made on the last two or three words, or even phrases, of a sentence, instead of on the last two or three syllables. Take as an example, the familiar line,—

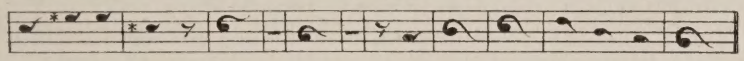


Arm! arm! it is! it is! the cannon's opening roar!

Note that the pitch progression of the radicals of 'can-' and 'o-' and the wave-crest of 'roar' is identical with the radical progression of the unemphatic triads; at the same time each of the three accents has its concrete fall of the fifth (or of the fourth), and in each case the unaccented syllables of 'cannon's' and 'opening' continue the downward intonation of the accent. The three words are thus sep-

arately and intensely emphatic, and yet, in their aggregate effect, form a strong and satisfactory cadence.

A similar cadence, but differing in degree, is appropriate in another culminating line of the same poem:—

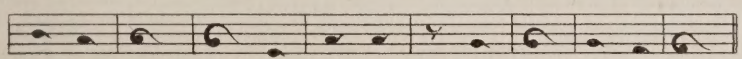


Rider and horse, friend, foe, in one red bu-ri-al blent!

*Minor Thirds.

The concrete 'Ri-' and the falling skip, 'and horse,' read as minor thirds, will make a mournful effect. 'Friend,' 'one,' and 'red', need full, but not boisterous, thorough stress and long quantity. The emphatic cadence is made on the phrase 'red burial blent',—each word a strong falling intonation, in such relative adjustment that the wave-crest of 'red', the radical of 'bu-', and the wave-crest of 'blent' observe the falling progression of the diatonic cadence.

In the last line of 'Lochinvar', read as a triumphant, self-answering question,—

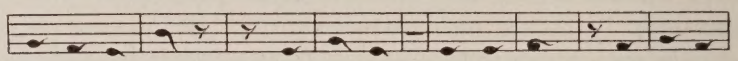


Have ye e'er heard of gallant like young Lochin-var?–

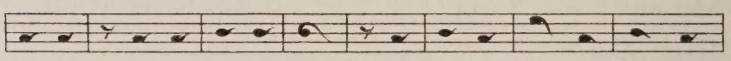
from the crest of the wave on 'heard' to the end of the line is, in effect, the cadence, not alone of the stanza, but of and for the poem as a whole. The symmetrical pitch progression of the wave-crests of 'heard,' 'young,' and '-var,' serves to unify the melody into a bold and unmistakable cadencial value, in spite of the interpersed diatonic phrases. 'Heard of gallant,' as notated, communicates the consummating touch of the prepared cadence.

In the last line of the following more extended example of Emphatic Melody and Emphatic Cadence, the cadence of the passage as a whole begins on the accent of 'Massacre', and sweeps thence through the entire remainder of the line.

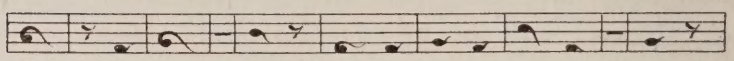
Note the pitch progression of the accents of this line; the wave-crests corresponding, in their melodic value, to the radicals of emphatic falling slides.



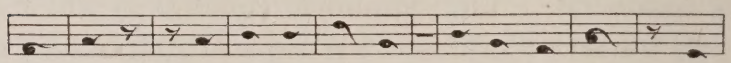
Here I de-vote your senate! I've had wrongs to stir a



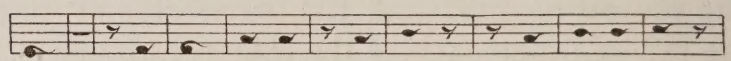
fe- ver in the blood of age, Or make the infant's sinews



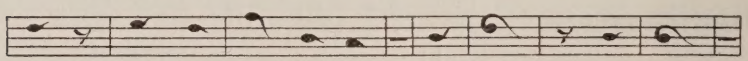
strong as steel. This day's the birth of sorrows; this



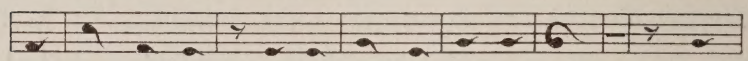
hour's work will breed pro-scriptions! Look to your hearths, my



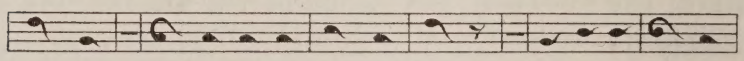
lords! for there, henceforth shall sit for household gods,



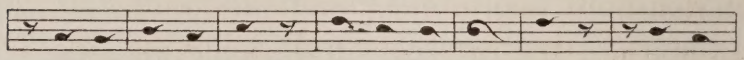
shapes hot from Tar-ta-rus!—all shames and crimes:



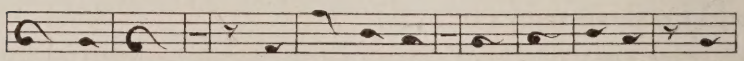
Wan Treachery, with his thirsty dagger drawn; Sus-



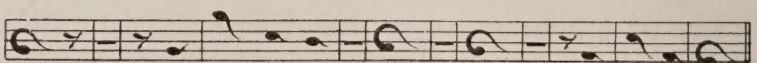
pi-cion, poi-soning his brother's cup; na-ked Re-bellion,



with the torch and ax, Making his wild sport of your



blazing thrones; Till Anarchy comes down on you like



Night, And Mas-sa-cre seals Rome's e- ternal grave!

There are many instances of emphatic cadence and of wide falling sweeps and inflections in the passage:—'devote,' 'senate,' 'age,' 'infant's,' 'strong,' 'steel,' 'sorrows,' 'proscriptions,' 'hearths,' 'Tartarus,' 'shames,' 'crimes,' 'Treachery,' 'drawn,' 'Suspicion,' 'cup,' 'Rebellion,' 'blazing thrones,' 'Anarchy,' 'Night,' 'Massacre,' 'seals,' 'Rome's,' 'eternal.' Notice, very carefully, that, however complete the momentary closing effect may be, on an emphatic word or at the end of a group, what follows will be construed with it, as part of the one grand aggregate, if the melody of the succeeding portion is resumed at, or within a second—a tone—of, the concluding level of the strong falling movement. (See 'Continuative Melodic Sequence, following an Emphatic Falling Intonation in the Current,' page 331. Also, 'The Aspect of Egypt,' page 352.) If, after the effect of closure, there is a pitch transition of a third or greater, it properly signifies the disconnection of the following matter from the preceding.

Look to the End.—In passages of climax, or of climax series, such as occur in the last example, the end should be constantly in mind from the beginning. You should thoroughly learn your vocal limitations, in pitch, force, and volume, and in their largest employment should never exhaust your resources. Never be taken unaware; give always the impression of an abundant reserve power. So, in studying and practicing this passage for artistic growth, first fix definitely the pitch, force, and volume of the closing lines—the last two; and then so graduate the preceding lines, beginning at 'Wan Treachery', that all shall be symmetrical and consistent. Do not invoke throat irritation and hoarseness by false effort and sheer boisterousness.

The enumeration of the 'shames and crimes' constitutes a series, each member of which is strongly emphatic and followed by a descriptive clause. Every particular must,

of course, have its own value; but the aggregate presentation of all the particulars, in the rendering of a judicious reader, will form an unmistakable series—a cumulative series. 'Treachery,' 'Suspicion,' 'Rebellion,' 'Anarchy,' 'Massacre,' should be read in symmetrically rising progression, their accent radicals or wave-crests a second apart, and with steadily cumulative force and volume, culminating on 'Massacre', the climax word of the passage, as well as of the series. The descriptive clauses, also, while subordinate to their respective nouns, should in melody connect and associate the nouns, instead of flying loose, as mere frazzles or tags.

Emerson says, in his essay on 'Wealth':—

> Our nature and genius force us to respect ends, whilst we use means. We must use the means, and yet, in our most accurate using, screen and cloak them; as we can only give them any beauty by a reflection of the glory of the end. That is a good head, which serves the end and commands the means.

MISCELLANEOUS EXAMPLES FOR THE STUDY OF CADENCE.

Study each sentence, remembering that a cadence signifies a closure of the sense, more or less complete; and that the logical closure often occurs elsewhere than at the end of the sentence.

A purely negative sentence—that is, negative in motive, as well as in verbal form,—or a purely negative clause, phrase, or word, ends with a distinct inflective and melodic rise, usually; or at least with a suspensive—monotone—effect. Indeed, a purely negative group has rarely a falling inflection anywhere in its current.

A comment, a negation, a suggestion, a qualification, a condition, an exception, a concession, an obvious illustration, added after the main statement of a declarative sen-

tence or cadencial clause, usually ends upward; because it is spoken, not for its own sake, but in deference or in reference to the statement; which, if positive, has received the cadence in some form and degree.

If what is added, confirms or vividly illustrates the main statement, it echoes the cadencial melody of the principal clause in a subordinate degree.

1.

Oh, indeed, no!—I am not ashamed to make you laugh, occasionally. I think I could read you something I have in my desk that would probably make you smile. Perhaps I will read it, one of these days, if you are patient with me when I am sentimental and reflective; not just now. The ludicrous has its place in the universe; it is not a human invention, but one of the Divine ideas, illustrated in the practical jokes of kittens and monkeys, long before Aristophanes and Shakespeare. How curious it is that we always consider solemnity and the absence of all gay surprises and encounter of wits as essential to the idea of the future life of those whom we thus deprive of half their faculties, and then call blessed! There are not a few who, even in this life, seem to be preparing themselves for that smileless eternity to which they look forward, by banishing all gaiety from their hearts and all joyousness from their countenances. I meet one such in the street not unfrequently, a person of intelligence and education, but who gives me (and all that he passes) such a rayless and chilling look of recognition,—something as if he were one of Heaven's assessors, come down to 'doom' every acquaintance he met,—that I have sometimes begun to sneeze on the spot, and gone home with a violent cold, dating from that instant. I don't doubt he would cut his kitten's tail off, if he caught her playing with it. Please tell me, who taught her to play with it?

No, no!—give me a chance to talk to you, my fellow-boarders, and you need not be afraid that I shall have any scruples about entertaining you, if I can do it, as well as giving you some of my serious thoughts, and perhaps my sadder fancies. I know nothing in English or any other

literature more admirable than that sentiment of Sir Thomas Browne: 'Every man truly lives, so long as he acts his nature, or some way makes good the faculties of himself.'

—Holmes—The Autocrat of the Breakfast-Table.

2.

Just now, when every one is bound, under pain of a decree in absence convicting them of lése-respectability, to enter on some lucrative profession, and labor therein with something not far short of enthusiasm, a cry from the opposite party, who are content when they have enough, and like to look on and enjoy in the meanwhile, savors a little of bravado and gasconade. And yet this should not be. Idleness so called, which does not consist in doing nothing, but in doing a great deal not recognized in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself. It is admitted that the presence of people who refuse to enter in the great handicap race for sixpenny pieces, is at once an insult and a disenchantment for those who do. A fine fellow (as we see so many) takes his determination, votes for the sixpences, and, in the emphatic Americanism, 'goes for' them. And while such an one is plowing distressfully up the road, it is not hard to understand his resentment, when he perceives cool persons in the meadows by the wayside, lying with a handkerchief over their ears and a glass at their elbow. Alexander is touched in a very delicate place by the disregard of Diogenes. Where was the glory of having taken Rome, for these tumultuous barbarians who poured into the Senate-house and found the Fathers sitting silent and unmoved by their success? It is a sore thing to have labored along and scaled the arduous hilltops, and, when all is done, find humanity indifferent to your achievement. Hence physicists condemn the unphysical; financiers have only a superficial toleration for those who know little of stocks; literary persons despise the unlettered; and people of all pursuits combine to disparage those who have none.

But, though this is one difficulty of the subject, it is not the greatest. You could not be put in prison for speaking against industry, but you can be sent to Coventry for speaking like a fool. The greatest difficulty with most subjects is, to do them well; therefore, please to remember this is an apology. It is certain that much may be judiciously argued in favor of

diligence; only there is something to be said against it, and that is what, on the present occasion, I have to say. To state one argument is not necessarily to be deaf to all others, and that a man has written a book of travels in Montenegro, is no reason why he should never have been to Richmond.

It is surely beyond a doubt that people should be a good deal idle in youth. For, though here and there a Lord Macaulay may escape from school honors with all his wits about him, most boys pay so dear for their medals that they never afterwards have a shot in their locker, and begin the world bankrupt. And the same holds true during all the time a lad is educating himself, or suffering others to educate him. It must have been a very foolish old gentleman who addressed Johnson, at Oxford, in these words: 'Young man, ply your book diligently now, and acquire a stock of knowledge; for, when years come upon you, you will find that poring upon books will be but an irksome task.' The old gentleman seems to have been unaware that many other things besides reading grow irksome, and not a few impossible, by the time a man has to use spectacles and cannot walk without a stick. Books are good enough in their own way, but they are a mighty bloodless substitute for life. It seems a pity to sit, like the Lady of Shalott, peering into a mirror, with your back turned on all the bustle and glamour of reality. And if a man reads very hard, as the old anecdote reminds us, he will have little time for thoughts.

If you look back on your own education, I am sure it will not be the full, vivid, instructive hours of truantry that you regret; you would rather cancel some lack-luster periods between sleep and waking in the class. For my own part, I have attended a good many lectures in my time. I still remember that the spinning of a top is a case of Kinetic Stability. I still remember that Emphyteusis is not a disease, nor Stillicide a crime. But, though I would not willingly part with such scraps of science, I do not set the same store by them as by certain other odds and ends that I came by in the open street, while I was playing truant. This is not the place to dilate on that mighty place of education, which was the favorite school of Dickens and Balzac, and turns out yearly many inglorious masters in the Science and Aspects of Life. Suffice it to say this: if a lad does not learn in the

streets, it is because he has no faculty of learning. Nor is the truant always in the streets, for, if he prefers, he may go out by the gardened suburbs into the country. He may pitch on some tuft of lilacs over a burn, and smoke innumerable pipes to the tune of the water on the stones. A bird will sing in the thicket. And there may he fall into a vein of kindly thought, and see things in a new perspective. Why, if this be not education, what is? We may conceive Mr. Worldly Wiseman accosting such an one, and the conversation that should thereupon ensue:—

'How now, young fellow, what dost thou there?'

'Truly, sir, I take mine ease.'

'Is not this the hour of the class? and shouldst thou not be plying thy Book with diligence, to the end thou mayest obtain knowledge?'

'Nay, but thus also I follow after learning, by your leave.'

'Learning, quotha! After what fashion, I pray thee? Is it mathematics?'

'No, to be sure.'

'Is it metaphysics?'

'Nor that.'

'Is it some language?'

'Nay, it is no language.'

'Is it a trade?'

'Nor a trade neither.'

'Why, then, what is't?'

'Indeed, sir, as a time may soon come for me to go upon Pilgrimage, I am desirous to note what is commonly done by persons in my case, and where are the ugliest Sloughs and Thickets on the Road; as also, what manner of Staff is of the best service. Moreover, I lie here, by this water, to learn by root-of-heart a lesson which my master teaches me to call Peace, or Contentment.'

Hereupon Mr. Worldly Wiseman was much commoved with passion, and, shaking his cane with a very threatful countenance, broke forth upon this wise:

'Learning, quotha!' said he; 'I would have all such rogues scourged by the Hangman!'

And so he would go his way, ruffling out his cravat with a crackle of starch, like a turkey, when it spreads its feathers.

—*Robert Louis Stevenson—Apology for Idlers.*

3.

Well: this is our poor Warwickshire Peasant, who rose to be manager of a Playhouse, so that he could live without begging; whom the Earl of Southampton cast some kind glances on; whom Sir Thomas Lucy, many thanks to him, was for sending to the Treadmill! We did not account him a god, like Odin, while he dwelt with us;—on which point there were much to be said. But I will say rather, or repeat: In spite of the sad state Hero-worship now lies in, consider what this Shakespeare has actually become among us. Which Englishman we ever made, in this land of ours, which million of Englishmen, would we not give up, rather than the Stratford Peasant? There is no regiment of Highest Dignitaries that we would sell him for. He is the grandest thing we have yet done. For our honor among foreign nations, as an ornament to our English household, what item is there that we would not surrender, rather than him? Consider now, if they asked us, Will you give up your Indian Empire, or your Shakespeare, you English; never have had any Indian Empire, or never have had any Shakespeare? Really, it were a grave question. Official persons would answer doubtless in official language; but we, for our part too, should not we be forced to answer: Indian Empire, or no Indian Empire, we cannot do without Shakespeare! Indian Empire will go, at any rate, some day; but this Shakespeare does not go, he lasts forever with us; we cannot give up our Shakespeare!

Nay, apart from spiritualities, and considering him merely as a real, marketable, tangibly useful possession. England, before long, this Island of ours, will hold but a small fraction of the English: In America, in New Holland, east and west to the very Antipodes, there will be a Saxondom covering great spaces of the Globe. And now, what is it that can keep all these together into virtually one Nation, so that they do not fall out and fight, but live at peace, in brotherlike intercourse, helping one another? This is justly regarded as the greatest practical problem, the thing all manner of sovereignties and governments are here to accomplish: what is it that will accomplish this? Acts of Parliament, administrative prime-ministers cannot. America is parted from us, so far as Parliament could part it. Call it not fantastic,

for there is much reality in it: Here, I say, is an English King, whom no time nor chance, Parliament or combination of Parliaments, can dethrone! This King Shakespeare, does he not shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying signs; really more valuable in that point of view than any other means or appliances whatsoever? We can fancy him as radiant aloft over all the nations of Englishmen, a thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another: 'Yes, this Shakespeare is ours; we produced him, we speak and think by him; we are of one blood and kind with him.' The most common-sense politician, too, if he pleases, may think of that.

—Thomas Carlyle—The Hero as Poet.

4.

And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies for fifteen years of persecution, tyranny, and falsehood!

We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defense is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of our consideration his con-

duct in the most important of all human relations; and if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

We cannot refrain from adding a few words respecting a topic on which the defenders of Charles are fond of dwelling. If, they say, he governed his people ill, he at least governed after the example of his predecessors. If he violated their privileges, it was because those privileges had not been accurately defined. No act of oppression has ever been imputed to him which has not a parallel in the annals of the Tudors. This point Hume has labored, with an art which is as discreditable in a historical work as it would be admirable in a forensic address. The answer is short, clear, and decisive. Charles had assented to the Petition of Right. He had renounced the oppressive powers said to have been exercised by his predecessors, and he had renounced them for money. He was not entitled to set up his antiquated claims against his own recent release.

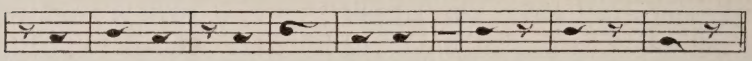
These arguments are so obvious, that it may seem superfluous to dwell upon them. But those who have observed how much the events of that time are misrepresented and misunderstood, will not blame us for stating the case simply. It is a case of which the simplest statement is the best.

—*Macaulay—Essay on Milton.*

Violations of the Cadence.

The False Cadence.—In the triad and duad forms of the diatonic cadence, the reposeful effect is produced by filling the interval of the fourth with an orderly, consecutive falling progression of sound, concrete and discrete, the last concrete being a falling slide. In the False Cadence, so called by Doctor Rush, the falling intonation is not progressive and continuous in sound, but is accomplished, usually, on two syllables, separated discretely by the interval of the third or fourth.

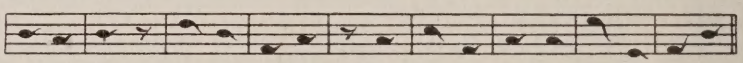
FALSE CADENCE.



And wis-dom at one entrance quite shut out.

It is, in effect, an attempt to accomplish the descent of the triad on two syllables, instead of three, the second step, syllabic and melodic, being skipped over. The jolting abruptness of the descent and alighting makes it a caricature of the repose of the true cadence.

THE RISING-WAVE PERVERSION.—Another odd perversion of the closing melody is heard from the lips of public speakers throughout the Middle West, but cannot be said to be peculiar to them or to that region. In this case, the rising-wave sweep, ∨, replaces the cadence.



Let us hold ever sacred the name and fame of Alma Mater.

At the Johns Hopkins University, some years ago, I heard an address on 'The Writers of the Elizabethan Age', by a man of eminent authority in his profession of medicine and of established literary fame in America and Europe. In the latter half of his delivery I am sure that he did not make half a dozen cadences, but substituted a very wide and vivid rising-wave intonation,—the peculiarity now under notice. I became so absorbed in looking for and enjoying the vocal sky-rockets which signalized the ends of his sentences that much of the subject-matter escaped me.

Many preachers use this terminal 'squib' in their prayers, even when they succeed in leaving it out of their sermons; and many speakers who make unobjectionable cadences for the most part, fall—or rise—into this oddity when they try to be pathetic.

What we call 'the English accent' has this deliberate obliteration of the cadence as a distinguishing ear-mark.

When used oratorically, the speaker who employs it consciously is prone to make the falling part of the closing movement smooth and deliberate and the rise sharp and quick.

Diatonic Melody, as Actually Applied in 'Plain Reading.'

As before mentioned, in the most reduced statement of simple thought, there is scarcely a syntactical or oratorical group that has not in it at least one word more or less emphatic. For this reason, the plain diatonic melody is broken in upon with slides and skips of the third; and, if the thought is ever so slightly colored with animation, waves of the second and third, with expulsive median stress and moderate orotund resonance, replace the equable concrete and natural quality.

Thrown-in, circumstantial, and subordinate words and groups generally,—except when exclamatory, interrogative, or otherwise rhetorically important,—usually receive lighter accentual percussion, accelerated movement, and a melody running in the referential contour, ∩∪. Usually, though not always, the pitch is depressed.

To illustrate these principles in as practical and definite a form as possible, the attempt is made below to notate the actual melody of a good reader, in a piece of lively description. Of course, no notation of the speaking voice can be made complete; it must necessarily, at our present stage of progress, be approximate only; but it is hoped that the example may serve to elucidate nearly all the phases of what is called Plain Reading: including stress; inflection; melody; pause and grouping; movement and rhythm; intonation at pauses; emphasis and slur; sequence and transition of pitch; and cadence. If you wish to read clearly and artistically,

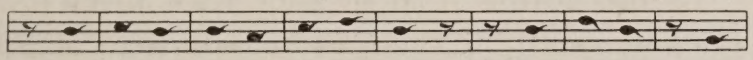
you must constantly bear in mind, especially in the practice of 'plain reading', that slur, or subordination, is as important as emphasis; that the ability to throw words and groups into the background, without losing them, is as necessary as the power to magnify and thrust them forward. In practicing this example, then, take especial pains to give each parenthetic and subordinate word and group its appropriate degree of slur. The elements of slur are: Lighter force and volume; (usually,) lower pitch; accelerated movement; and (usually,) the winding melody, ∩∪, if the word or group is parenthetic or referential.

THE ASPECT OF EGYPT.

There cannot be a finer sight than Egypt, at two seasons of the year. For, if we ascend one of the pyramids, in the months of July and August, we behold, in the swollen waters of the Nile, a vast sea, in which numberless towns and villages appear, with several causeways leading from place to place; the whole interspersed with groves and fruit trees, whose tops only are visible;—all which forms a delightful prospect. This view is bounded by mountains and woods, which terminate—at the utmost distance the eye can discover,—the most beautiful horizon that can be imagined. In winter, on the contrary, that is to say, in the months of January and February, the whole country is like one continuous scene of beautiful meadows, whose verdure, enameled with flowers, charms the eye. The spectator beholds, on every side, flocks and herds dispersed over all the plains, with infinite numbers of husbandmen and gardeners. The air is then perfumed by the great quantity of blossoms on the orange, lemon, and other trees, and is so pure that a wholesomer or more agreeable is not to be found in the world; so that Nature, being then dead, as it were, in all other climates, seems to be alive only for so delightful an abode.

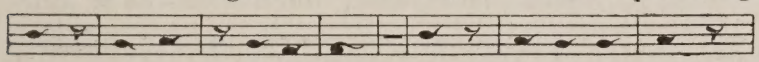
—*Joseph Addison.*

Moderate time and volume; equable concrete; natural quality. A lit-



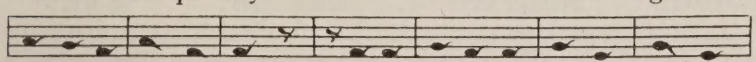
(1)There cannot be a finer sight than Egypt, (2) at

tle faster and lighter. Full. Rather quick; light



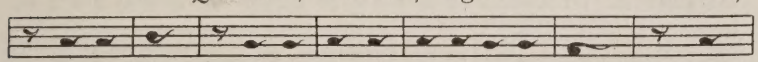
two seasons of the year. (3)For, (4)if we as-cend

force and quality. Faster and lighter.



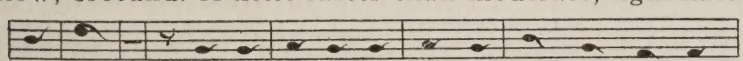
one of the pyramids, (5) in the months of July and August,

Full. Quicker; smooth, light orotund. Full,



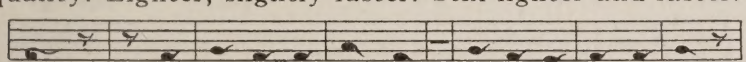
(3)we be-hold, (6) in the swollen waters of the Nile, (3)a

slow; orotund. A little faster than moderate, light natural



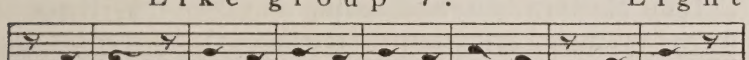
vast sea, (7) in which numberless towns and vil-la-ges ap-

quality. Lighter, slightly faster. Still lighter and faster.



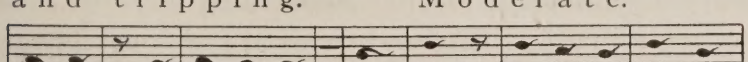
pear, (8) with several causeways, (9)leading from place to place;

Like group 7. Light



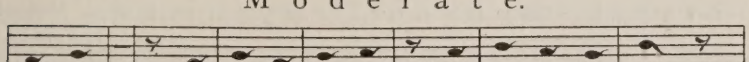
(10)the whole interspersed with groves (11) whose tops
and fruit trees,

and tripping. Moderate.



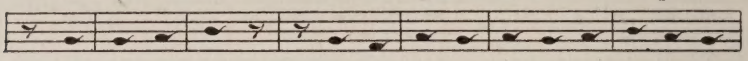
only are vi-si-ble;—(12)all which forms a delightful

Moderate.



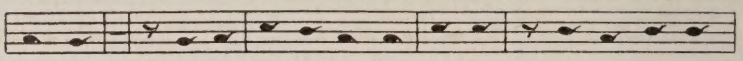
prospect. (13) This view is bounded by mountains and woods,

A little faster. L i g h t a n d t r i p -



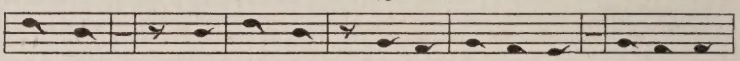
(14) which termi-nate—(15) at the utmost distance the eye can dis-

p i n g. Brisk movement, crescendo, light oro-



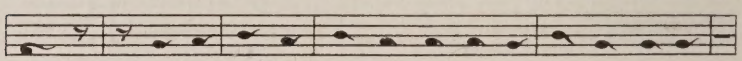
cov-er—(14) the most beautiful horizon that can be im-

tund. Moderate. Quick slur. A little



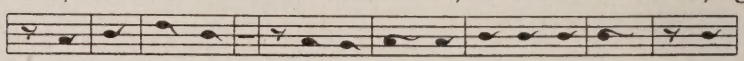
agined. (16) In win-ter, (17) on the contrary, (18) that is to

slower. A l i t t l e f a s t e r than m o d e r a t e.



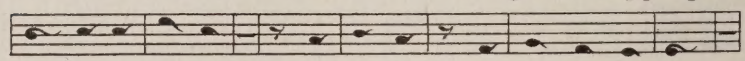
say, (19) in the months of January and Feb-ru-a-ry,

Slow; orotund. A little faster, smooth crescendo, light



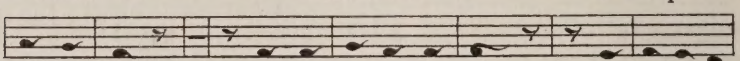
(20) the whole country (21) is like one continuous scene of

o r o t u n d . Faster. Light, tripping.



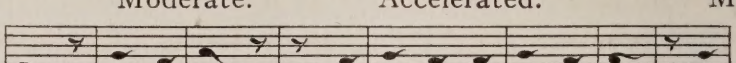
beautiful meadows, (22) whose verdure, (23) enameled with flowers,

Like 22. Moderate. T r i p -



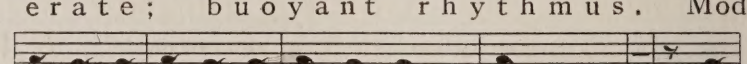
(22) charms the eye (24) The spectator be-holds (25) on every

ping. Moderate. Accelerated. Mod-



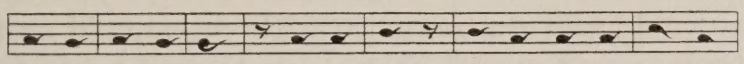
side, (24) flocks and herds (26) dispersed over all the plains, (27) with

e r a t e ; b u o y a n t r h y t h m u s . Mod-



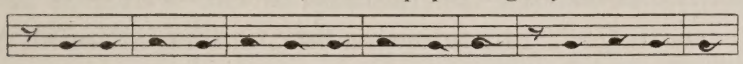
infinite numbers of husbandmen and gardeners. (28) The

e r a t e . F a s t e r .



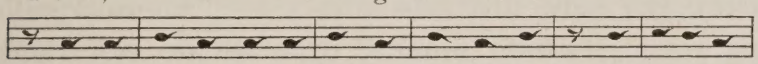
air is then perfumed (29) with the great quantity of blossoms

S t i l l f a s t e r ; t r i p p i n g l y . M o d e r -



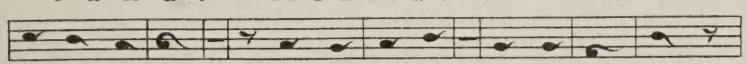
(30) on the orange, lemon, and other trees, (28) and is so pure

a t e ; a t i n g e o f o r o -



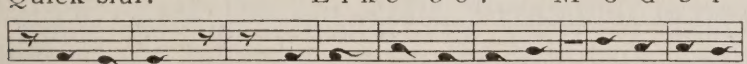
(31) that a wholesomer or more agreeable is not to be

t u n d . M o d e r a t e . Faster.



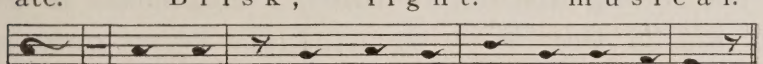
found in the world; (32) so that Nature, (33) being then dead,

Quick slur. L i k e 3 3 . M o d e r -



(34) as it were, (33) in all other climates, (32) seems to be a-

ate. B r i s k , l i g h t . m u s i c a l .



live (35) on-ly for so de-lightful an a-bode.

Group 1 proceeds in pure diatonic melody as far as 'finer', which is given the rising ditone, with the radical of its accent a third above 'a' for emphasis; falling skip of the third on 'sight.' 'Egypt' completes the meaning of the statement proper, so that it is both emphatic and cadencial; accordingly, it receives the first duad cadence,—beginning a third above the preceding syllable, to strengthen its emphatic, and weaken its cadencial, value. (See 'Partial, Monad, or Feeble Cadence', pages 327-8, last paragraph.)

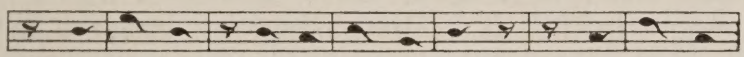
2 is subordinate, conditional, referential. It is thrown into lower pitch, the movement is quickened, and the melody

is the ∩∪ contour, twice repeated. Many, perhaps most, readers would end the sentence with the monad or the first duad cadence. So read, 2 is co-ordinated with 1, and is insisted upon as a part of the statement. The notation is an attempt to record the melody of the sentence as spoken in an unstudied, unpremeditated, conversational manner; in which the declarative clause stands as the sentence proper, and 2 is an afterthought—a qualification. With the cadence at 'year', the sentence has what is commonly called 'the reading tone',—which means, that we do not read as we talk. The time-honored rule, 'Always let your voice fall at the period,' is responsible for much of the reading tone, —a fault that most readers are conscious of and want to be rid of, but continue to exemplify, because their ears do not hear the difference between the true and the false. If you try the referential reading, as I hope you will, be careful not to make the rising-wave inflection on 'year' sharp, abrupt, and perky; it should be spoken smoothly, with a just perceptible rise on the vanish—a monotone. Instead of giving 'two' the falling distinctive third, I emphasize it with the rising skip of the third, the concrete being only a rising second,—like 'finer' of the preceding clause. It is lighter and more graceful, and here is suitable to the subordinate character of the group.

(But, alas and alas! I find my notation pitifully poor and helpless in its endeavor to delineate this delicate, elusive ∩∪ melody! In indicating the aggregate wave outline of any such group as the last and its minor component groups, I employ, perforce, the simple concrete, and here and there a monotone wave; whereas, the wave melody is echoed over and over, on each accent or accentual sweep; at times distinctly, often, very often, so faintly we hardly know that we are listening to it—the shadow of a shade,—but saturating, as it were, the group with its elemental meaning of

reference. It is especially this subtile, baffling melody that holds me open to admit the Lanier dictum that the speaking voice uses intervals smaller than the semitone.)

If read with brisk enthusiasm, the intonation of 1 would probably be a variant of this:—



At the opening of 3, 3, 3, a moderate pitch transition is made, announcing the change from statement to illustration. A violent transition is not necessary, and would therefore be in bad taste. 'For' is emphasized by the rising third, constituting part of the pitch transition, but its especial motive is, to ask attention to the thought it introduces.

4 is diatonic, until the last word, 'pyramids,' is reached; which receives the falling third on the first accent and the rising third on the other, so that the word as a whole has the outline ∨, emphasizing the conditional value of the clause.

5 also closes with a similar wave, on 'August', the group being likewise conditional, and it is slurred because subordinate. 'July and August' is a co-ordinate phrase: the two months, taken together, form one of the 'two seasons of the year'; and only the boundary-word, 'August,' should receive emphasis. To emphasize the two months separately, —to itemize them, as most readers would probably do,— would destroy the unity of the phrase, and obscure, temporarily, the writer's intention: strictly interpreted, it would say that July is one of the 'seasons of the year', and August the other. Several like cases occur in the example:—'towns and villages,' 'groves and fruit trees,' 'mountains and woods,' 'January and February,' 'flocks and herds,' etc.; and in each instance the latter word of the pair of nouns, only,

should receive emphasis. There would be no ambiguity, with both nouns emphasized, except in the case of 'January and February'; but the double emphasis is unnecessary and the movement is lighter and freer without it.

'We behold' is the second installment of 3, and should group with 'For', in spite of the long double interpolation. The piecing together is accomplished by likeness in tone-color, pitch, force, volume, and movement; this tying, or assembling, intention being further made clear by slurring and diminishing the interrupting circumstances. Rising vanish of the third on '-hold', because the thought is again arrested by an intervening circumstance. The rise points over and beyond the interruption.

6 is a circumstance, but one of great importance; so that it is slurred by only a temperate acceleration of movement, while its descriptive value is enforced by smooth, implicated enunciation, moderate expulsive fullness of volume, a decided infusion of orotund, and a melody nearly monotone. The group should be presented in a clean, free, unbroken stream of sound.

'A vast sea' completes 3, 3, 3, and has the melodic contour ∩, giving the phrase both admirative and cadencial force. The clause, 'For we behold a vast sea,' as a whole, has a moderate degree of the climax-sweep contour, ⟋. The separated portions of the clause should be so voiced as not only to piece together unmistakably, but to present the unit as the central thought of the sentence. The sentence proper, in fact, closes at 'sea', and all that follows until the period is reached, is essentially postscript.

7 is a designative circumstance, subordinate to 3; and is accordingly abated in pitch and force, and spoken trippingly in equable concrete. 'Villages' looks like a full cadence, and something to spare, as notated, and momentarily sounds like it; but the immediately following rising ditone on 'ap-

pear' cancels the impression, and makes it clear that 'villages' is emphatic, and not cadencial.

8 is subordinate to 7, and is yet a little lower in pitch, lighter in force and volume, and quicker in movement. 'Causeways' is distinctively emphatic and feebly cadencial.

9 is again subordinate to 8, and is still more slurred, by employing the same means, carried a little further. The falling intonations on 'villages,' 'causeways,' and 'place,' serve to co-ordinate the groups. 'Place' does not need the emphasis of the falling third, as the phrase is repetitious of 'villages',—that is, it means, 'from village to village.' The falling concrete is necessary on 'place', to complete the co-ordination of the groups; I have given the falling second to the word, but its cadencial value is next to nothing—it is weaker than the feeble cadence. The falling third, beginning a tone higher than the falling second of the notation, pleases my own ear better. I wrote the second of the notation for the sake of this discussion.

10 has equal pictorial and syntactical value with 7, and has similar and equal vocal requirements. First duad cadence on 'fruit trees', but made more emphatic and less cadencial, by beginning a third higher than the preceding syllable, 'and.'

11 is added to 10, as an obvious reminder or suggestion, and has the referential wave, ∩∪, twice repeated. If the trees are in the midst of 'the swollen waters', the fact that 'their tops only are visible' should not be given as information, but as an obvious inference.

12 is an obvious conclusion, derived from the tenor of all the preceding portion of the sentence. A cadence on 'prospect' would make the clause declarative, and so pay a left-handed compliment to the intelligence of the listener,—'he has to be shown.' On the other hand, if 'prospect' transcends the limit of the rising ditone in interval, the effect

will be pert, or silly, or condescending. We must endeavor to do, but not overdo.

On the first group of 13 an unobtrusive transition is made, by a rising trend of melody. Take care not to give the accent of 'bounded' a falling inflection, as most readers would incline to do: it would neutralize, or at least diminish, its anticipative intention, and suggest doubt—a 'maybe' attitude. Movement, quality, and force, about as in 12. 'Woods,' a falling third, for emphasis and partial cadence—momentary completeness.

14 is grammatically subordinate to 13, so that 'which' takes pitch from the vanish of 'woods'; but 'terminate' receives the rising tritone, in order to point over and beyond 15, to 16, its grammatical completion.

15 is a thrown-in circumstance: its movement should be as light as the flight of a bird, the melody a connected series of graceful waves.

The second installment of 14 should have the expression of warm admiration. The quality should be mellow and musical, the movement sprightly, with light median swell on the extendible accents. The melody of the two groups exhibits the correlated contours, ∩∪, ∪∩.

At 16 a transition is made,—not by change of pitch, but by return to natural quality, simple concrete, and moderate movement. The falling intonation on 'winter' is for designative emphasis.

17 is expletive, and has no necessarily emphatic word; it is almost enclitic to 'winter.' Its melody is ∩∪, but as delicate as a film.

18 is a mere connecting link; to be lightly and rapidly uttered, with a brief hold on 'say.'

19 is explanatory; subordinate, and therefore to be moderately slurred. The notation is again inadequate to represent graphically the thrice-repeated ∩∪ outline.

On 20 I have placed the ∩ contour, which gives it an admirative, exclamatory value. Longer time and wider interval, with fuller volume and resonance, would increase the emotional effect. But, if you prefer, you can reduce the phrase to matter of fact, by pronouncing the words diatonically.

21, as a whole, has a moderate degree of the climax contour, ⟋. A decided coloring of orotund, a brisk, animated movement, and a smoothly managed crescendo, are necessary to a satisfactory rendering.

22, 22, subordinate, but retaining a mellowing tinge of orotund, and not too much slurred in movement.

23, slurred, of course, but carefully 'watched and tended.' Its beautiful succession of vowels and liquids and its graceful winding melody should make it glow like a jewel.

24, 24, similar to 13.

25, parenthetic circumstance,—so notated. It might be made highly emphatic, even admirative, at the discretion of the reader.

26, diatonic, and slurred by rather rapid movement, as the thought is not new: we already know that the country is flat, because we have seen it flooded.

27 should have about the same treatment as 24.

The two parts of 28, 28, should be vocally connected, by similarity of pitch, time, quality, and force, and co-ordinated in motive by identity of terminal inflection and stress on 'perfumed' and 'pure.' The intervening 29 and 30 are to be slurred, as interruptions,—29 a good deal, and 30 a great deal. 'Blossoms' is similar to 'fruit trees' above, but with a lighter, quicker touch,—as 29 is more slurred than 10.

31 is enthusiastic; should be mellowed with orotund, and move in a blithe, brisk rhythm, a springing median stress marking the prolongable accents.

In 32, 'so that' is merely connective; 'Nature' has the rising ditone, for its forward-reaching effect. It is like 'For,' 'bounded,' and 'terminate,' above.

33, 33, parts of the same construction, must be pieced together, as in former similar cases. 'Then dead' has the contour ∧, taken as a whole, making the phrase exclamatory,—equivalent to 'even dead,' 'utterly dead.' 33, as a whole, is comparatively slurred; because we mention the aspect of other climates, only to make that of Egypt finer by the contrast.

34 is parenthetic,—as casual as possible, but not inaudible.

In the second part of 32, 'seems to be alive' is in contrast with 'being then dead', above. 'Alive' takes the rising wave on its accent, partly for the antithesis, but also because the sense is yet to be completed. In its rising vanish it resembles 'Nature', above.

35 should be spoken brightly and rhythmically, and close with a graceful cadence—the rising triad. After 'only' the pause is to be of the briefest. The word is to be construed with what follows, and a pause too long would make the intention ambiguous. Throwing 'only for so de-' into an accelerated measure, by its unseemly haste and probable clutter, would spoil the flow of the whole sentence. The pause must be nicely timed, so as to give a moderate emphasis to 'only', without detaching it from its proper group.

In the above discussion, I have ventured to call attention to some of the expressive melodic contours, or sweeps. These are to be explained and exemplified further on, and, logically, I have no business to mention them here; but the fact of their existence and something of their character have been pointed out all along, so that perhaps I have not presumed too far now. A detailed analysis of the example seemed to demand their recognition.

MUCH IN LITTLE.—In really mastering this little paragraph with all its possibilities of clearness, variety, and grace; its

relations of principal, subordinate, incidental, and expletive; its transitions; its dynamics; its cadences; its delicately intermingling alterations of tone-color; its constantly changing movement, yet always in beautiful and flowing rhythm,—you will have learned to read all compositions of its class.

You will have learned How to Study: to analyze the purpose, scope, and structure of a piece of literature; to discover the latent, implied, collateral meanings; the light, shade, and balance of phrase, group, and sentence; the relations of direct and referential; the contrasts and the blendings of the mental and the emotional. You will have learned How to Study Elocution: to eliminate the capricious, the impertinent, and the accidental; to employ such, and only such, kind and degree of Time, Quality, Force, Volume, Inflection, and Melody as exactly express your mature and final apprehension of the meaning,—to use your voice as a master instrument of Interpretation. And you will joyfully realize that, what height soever you may reach, there will loom above you loftier peaks, still pointing upward. Take 'Excelsior!' for your motto, and press on toward Perfection.

Many elocutionists regard 'plain' reading as the most difficult of all reading to do really well. There is no margin for haphazard, or ungoverned impulse: the elements of voice employed, are few and slight, and must be thoughtfully and chastely ordered and combined, without waste or needless flourishes.

Be bold to claim, and in your performance always strive to prove, that Fine Reading is a Fine Art,—at its best, the Finest of the Fine Arts.

The Melody of Unimpassioned Declarative Sentences.

In unimpassioned declarative sentences of straightforward construction, the melody,—made up of the simple phrases

of monotone, rising and falling ditone and tritone, and cadence,—is regulated mainly by the accented syllables; the sum-total of the current melodic effect being a narrow, undulating pitch contour, with a brisk, tripping rhythm. The undulations are accentual, their crests being marked, for the most part, by the concretes of the accented syllables; and they are rhythmical, because the accented concretes, when well ordered, strike the ear at equal intervals of time. Professor Mandeville called these undulations Accentual Sweeps.

If the syntax is straightforward and the thought progressively developed, so that it culminates at the close of the sentence, the grouping pauses—few or many, short or long—do not break the melodic contour. The melodic phrase immediately preceding a grouping pause is monotone, or rising or falling ditone or tritone, according to the accentual adjustment and the closeness or remoteness of thought connection; or, often, if the terminal syllable of the group is accented, it bears simply the rising inflection of second or third, or the poetic monotone.

In a sense group, the melody rises more or less, until the emphatic accent is reached; if this accent receives the falling distinctive third, the melody, of course, dips abruptly there; and if other syllables or words follow in the same group, their melody rises more or less gradually to or toward the former current level; but, if the accent so inflected, is the last syllable of the group, the continuative hook is usually appended to the falling third, so that the group ends with a rising wave. In this case, the office of the hook is purely melodic—continuative,—and not otherwise significant. But it sounds significant, for it is the wave of reference; so that, unless the group may be construed as having a referential bearing of some kind and degree,—conditional, doubtful, antithetic, allusive in some way,—I prefer to avoid the wave

effect, by giving the final accent a straight rising or falling concrete. Many readers make a mannerism of this terminal ˇ outline, employing it almost exclusively at the inner pauses. It is not only monotonous, but continually suggests that the reader is doubtful—of his selection, his audience, or himself.

If the leading accent, bearing the falling third, stands early in the group, the preceding rise of melody is correspondingly reduced in length and degree. If it is the first syllable of the group, the initial rise is altogether omitted, or becomes the first constituent of a falling-wave inflection, replacing the simple concrete of the third.

Professor Mandeville called the rising group-melody, before the emphatic falling inflection, the Upper Sweep; and the succeeding recovering rise, the Lower Sweep.

It will be seen that a group containing an emphatic falling inflection has the ∩∪ contour, in form more or less symmetrical. If there is more than one word in a group so inflected, the dip and recovery will occur on and after each one. The contour is the necessary result of the juxtaposition of the emphatic falling slide with the more numerous preceding and following unemphatic concretes. When the somewhat similar expressive sweep is employed, its identity and purpose are made clear by a very important difference of detail; as will be set forth and illustrated under the head of the Double-Wave-Rising Sweep.

Motive, the Key to Melody.—It is to be remembered, that not all sentences of declarative form are declarative in motive. That is a matter of interpretation, and the reader must decide; for, is not all reading a matter of interpretation? Suggestion, doubt, insinuation, encouragement, assent, sarcasm, irony, reminder, regret, tenderness, wistfulness,—even question,—often use the verbal form of declaration. The motive must govern the melody, and the

melody must change with the motive, if the reader is to be truthful, intelligent, and intelligible.

Without close and constant study of the writer's motive,——or, in impersonation, the speaker's—there can be no appropriate, no reasonable, choice and adjustment of intonation; and intonation, above all other elements of speech, as I believe, keeps a language alive. The subject deserves more consideration, theoretical and practical, than it has yet received.

EXAMPLES, TO BE READ AS SIMPLE STATEMENT.

The symbol ⤻ stands for the grouping pause.

1. Time and the sword ⤻ have thinned your ranks.

2. I bought it, ⤻ read it over and over, ⤻ and was delighted.

3. A clear, ⤻ distinct ⤻ articulation ⤻ is an invaluable accomplishment.

4. The acquisition of knowledge ⤻ is one of the most pleasing employments ⤻ of the human mind.

5. Men apt to promise, ⤻ are apt to forget.

6. When he rose to speak, ⤻ every sound was hushed.

7. Energy of purpose ⤻ awakens powers ⤻ before unknown.

8. A vigorous action of the mind ⤻ is dependent upon a healthful condition ⤻ of the physical functions. Or: A vigorous action of the mind ⤻ is dependent ⤻ upon a healthful condition ⤻ of the physical functions.

9. The warbling of birds, ⤻ the murmuring of streams, ⤻ the enamel of meadows, ⤻ the coolness of woods, ⤻ the fragrance of flowers, ⤻ and the sweet smell of plants, ⤻ contribute greatly ⤻ to the pleasure of the mind ⤻ and the health of the body.

10. By ascending to an association ↗ with our ancestors, ↗ by contemplating their example ↗ and studying their character, ↗ by partaking their sentiments ↗ and imbibing their spirit, ↗ by accompanying them in their toils, ↗ by sympathizing with their sufferings ↗ and rejoicing in their successes ↗ and their triumphs, ↗ we mingle our existence with theirs, ↗ and seem to belong to their age.

In 1, avoid the wave on 'sword', unless you wish to render it as equivalent to 'especially the sword', or, 'possibly the sword.'

In 2, the reading will be more sprightly,—less oracular,—if 'bought,' 'read,' and the second 'over', receive only rising inflections. Since the thought culminates in the last clause, the melody of the sentence should reach its highest point at the opening of the accent of 'delighted.'

In 3, carefully avoid a falling inflection on either accented syllable of 'articulation.'

In 4, avoid waves on 'knowledge' and 'employments'; make rising slides on their accents. 'Employments' is repetitious, being contained in 'acquisition', and therefore unemphatic. 'Most' may take a rising third, and 'pleas-' a falling third, forming together the admirative outline, ∧; or, on the plane of simple matter-of-fact statement, 'most pleas-' would be correctly read with rising seconds; or, 'pleas-' might receive the distinctive falling third.

In 5 and 6, avoid the wave on 'promise' and 'speak.'

In 7, give every syllable a rising concrete, except '-known.'

In 8, 'physical' is the only word that requires assertive—distinctive—emphasis. All the concretes of 'physical' and 'functions' are falling; but 'functions' is cadencial only, not emphatic. All the rest of the sentence should be spoken with rising concretes.

In 9, the only falling thirds necessary occur on 'pleas-' and 'bod-.' Rising concretes should prevail throughout the remainder of the sentence.

In 10, if the words, 'association,' 'contemplating,' 'studying,' 'partaking,' 'imbibing,' 'accompanying,' 'sympathizing,' 'rejoicing,' 'existence,' some or any of them, be emphasized by means of the falling third on the accent, or principal accent, the group containing the word so emphasized, will thereby receive the wave contour, ∩. But, so read, the group would sound formal; and several or all so read, would sound, not only formal, but tedious and monotonous. And there is a better way.

Read the first clause with the wave outline, by making the last two concretes of 'association' fall, and recovering on 'with our ancestors.'

After the first clause, slur all the 'by' constructions, as subordinate,—as being an expansion of the meaning of 'association.' The slur is accomplished by accelerating the movement, lightening the syllabic touch, reducing the sharpness of the accentual sweeps, and shortening the pauses; those after 'example,' 'sentiments,' and 'successes,' being made very brief indeed. The clauses of the slur are coordinated with the first clause, by echoing its wave melody, lightly and tripplingly, on the terminal words, 'character,' 'spirit,' 'sufferings,' and 'triumphs.'

'Our' and 'theirs' are in antithesis, and opposition of inflection is the obvious and ordinary way to express contrast vocally; but, which of the words shall have the rising, and which the falling slide? So long as the slides are opposed, contrast is suggested; and the average reader, in all such cases, makes the first word rise and the second fall, or makes both fall: but here, it is better to make 'our' fall and 'theirs' rise; because an emphatic falling inflection on 'theirs', and a grouping pause after it, would produce a melodic dislocation, and the closing group of the sentence would be presented to the ear as an afterthought.

'Sympathizing' and 'rejoicing' may be emphatically contrasted, at the reader's discretion. For myself, I should

give falling concretes to 'sympa-', and rising to '-thizing'; a discrete rise of the fourth on '-joi-', and falling concretes on '-joicing.'

10 is not strictly 'straightforward' in its presentation of its thought, the long subordinate series being in the nature of a halt for 'taking account of stock'; and for that very reason I have thought it worth while to introduce it here.

The opening clause and the last two clauses—beginning at 'we mingle',—should be audibly associated, by similar movement, quality, force, volume and pitch.

RECAPITULATION.—Where the thought is broken, the melody is correspondingly interrupted and varied; being prominent or subdued, and changing in melodic contour, according to the relative importance, the motive, and the emotional type and degree of the successive parts of the sentence.

In unimpassioned speech, the principal clause or clauses are, as a rule, comparatively deliberate in movement, but not slow; moderate in force and volume; natural in quality; with the accents clearly but lightly touched,—equable concrete on the unemphatic, and loud concrete on the emphatic; and with the melody altogether within the middle, or conversational range.

The conditional, exceptive, circumstantial, and incidental clauses, phrases, and words,—the subordinate elements, generally,—are thrown, as it were, into more distant perspective, by quickening the movement, lightening the percussion of the accents, diminishing the force and volume, and, frequently, lowering the pitch.

Relative importance in thought is expressed by relative vocal prominence; and it is here that the artistic skill of the reader of plain prose is necessary. Ignorance or disregard of this principle is a main cause of monotony, with the majority of readers and speakers.

The melody of the parts of an interrupted phrase or clause should be all of a piece; that is, the terminal pitch of the preceding part should be the initial pitch of the part that resumes, and so on, till the sense is completed; while the connective intention is still further enforced by similarity of quality, volume, movement, etc., and by the slurring of the interrupting groups. (See Emphatic Tie, page 233.) By the heedless and undiscriminating reader, however great his intelligence, and his scholarship in other directions, phrases, clauses, sentences, paragraphs,—page after page,—are pronounced with the accented syllables almost or quite uniform in pitch, inflection, stress, quality, volume, and quantity; or he has a constantly recurring melody or set of melodies, so that one sentence sounds like any other sentence of the performance, to the confusion and weariness of the listener's mind and ear. Even some who consider themselves as good readers employ little or nothing of this vocal light, shade, and perspective; which not only pleases the ear, by its frequent melodic, dynamic, and rhythmic changes, but commands the attention and engages the intellect, by adapting itself to the turns of thought to be expressed. Like a living stream, it winds or sweeps straight on; shoals here, and deepens there; moves smoothly and slowly, or purls, or ripples, or dashes, or rushes, according to the lay of the land. But, to be a source of pleasure or utility, the stream must be controlled by its banks and flow in its own bed: so the voice must follow the turns and windings, the depths and shallows, the whims and fancies, of the author's mind,—not run at its own caprices, or struggle, without plan or principle, to embody its owner's wild, indefinite idea of 'variety.'

The principles upon which legitimate variety of movement and melody is founded, are laid down and illustrated in these pages: opportunity to apply them may be found in any sentence containing what grammarians call subordinate,

limiting, and modifying elements. If thought and sentiment are truthfully conveyed in the reading, appropriate variety is the happy and invariable result. Any page of narrative, descriptive, or didactic composition will afford a field of practice.

Because of their usually referential character, interjected words, phrases, and clauses, when not especially emphatic, incline more or less to the ∩∪ melody. Where there are two or more introductory or interjected members, consecutive, or one interrupting another, they must be kept distinct, not only from the principal clause, but from each other. Each should be slurred in degree proportional to its relative importance. (See the example from Browning, page 233, and 'The Aspect of Egypt', page 352.)

It should be borne in mind that words, phrases, and clauses syntactically subordinate, are sometimes highly charged with purpose: in which case, grammar gives way to the larger ethics of truthful interpretation, and every element of voice, intonation included, should be loyally employed to give them their especial and necessary significance.

THE CLOSING INTONATION OF INNER GROUPS.—There is a rule that I established for myself, years ago; and it is the one and only 'rule of inflection' that I adhere to, consciously and constantly. Certainly I regard it as of inestimable value, or it would have no such binding force. But it is my Greenwich Meridian of Melody. The Rule is, briefly:—

End every inner group of the sentence with the rising or suspensive inflection, unless the sense actually compels the use of a falling inflection.

Obedience to this rule preserves the Flow of sense, feeling, rhythm, and melody and prevents the disjointed, priggish, over-didactic particularity that is a characteristic of the elocution of teachers and lecturers, and that needlessly mars

the intonation of otherwise judicious and intelligent readers. Verse will not sound like Poetry, if read in persistent violation of the Rule.

Never hesitate, however, to end a group, anywhere, in falling intonation, when the sense requires it.

An Example of Varied Melody.

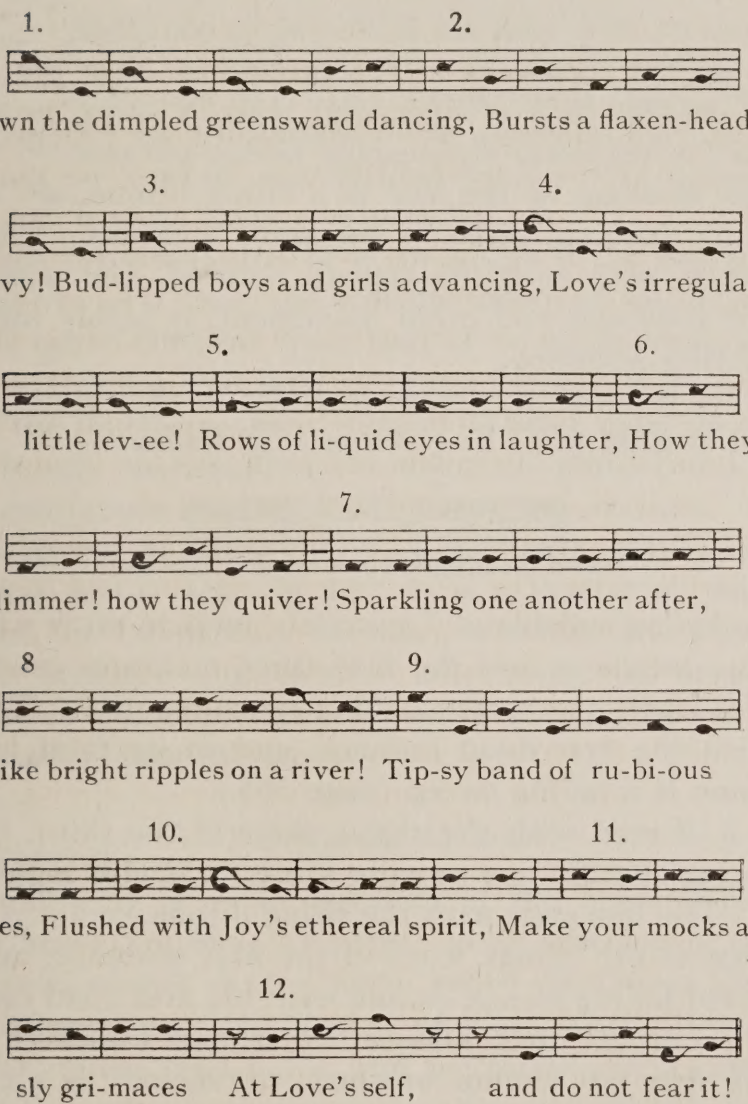
In the spontaneous, unbridled vocal utterance of mirth, gaiety, and kindred moods, the melody becomes extremely capricious, sometimes made up of emphatic skips; sometimes of wide sweeps, rising, falling, or veering; and now and then running on the monotone for a short succession of words. The pitch range is wide; the stress, varied, but predominantly staccato; volume, slender; quality, prevalent natural and oral, sometimes clear and sometimes aspirated, with occasional falsetto and frequent resort to orotund; movement, varied, but inclining to rapid and very rapid.

The vocal rendering of the following lines should dance and sparkle with the antic gaiety of the children. The notation is intended to suggest, rather than to prescribe, a suitable melody. Be sure to speak the words—that is, do not sing them; and yet, as your reading improves, your intonation will have a musical effect more delightful to unperverted ears than any but the very finest singing.

THE LITTLE DANCERS.

Down the dimpled greensward dancing,
  Bursts a flaxen-headed bevy!—
Bud-lipped boys and girls advancing,
  Love's irregular little levee!
Rows of liquid eyes in laughter,
  How they glimmer! how they quiver!
Sparkling one another after,
  Like bright ripples on a river!

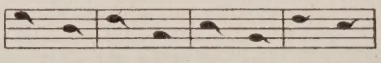
Tipsy band of rubious faces,
  Flushed with Joy's ethereal spirit,
Make your mocks and sly grimaces
  At Love's self, and do not fear it!
—*George Darley.*


1.
2.
Down the dimpled greensward dancing, Bursts a flaxen-headed
3.
4.
bevy! Bud-lipped boys and girls advancing, Love's irregular
5.
6.
little lev-ee! Rows of li-quid eyes in laughter, How they
7.
glimmer! how they quiver! Sparkling one another after,
8
9.
Like bright ripples on a river! Tip-sy band of ru-bi-ous
10.
11.
faces, Flushed with Joy's ethereal spirit, Make your mocks and
12.
sly gri-maces At Love's self, and do not fear it!

The first three measures of 1, by the *do-sol-mi* gradation of their accents, the falling concretes, and the symmetrically

decreasing falling-sweep impression of the measures themselves, constitute what the ear accepts as a wide aggregate falling sweep: though, if the ear attends at the same time to the pitch succession of the accents and to the unvarying level of the remiss syllables, the voice seems to be playing two tunes at once, that are hastening to converge,— ; or, noting the measures in succession, we hear the falling skip of octave, then of fifth, and then of third, producing the effect of regularly diminishing falling phrases,— . The last measure of the line is a rising ditone, set a fifth above the terminal pitch of the third measure. The line, as a whole, read with the melody notated, and with brisk staccato utterance and rapid movement, is highly imitative of the action described.

Another intonation, similar in effect to that given above, and just as good, may be given to 1, as follows:—



Down the dimpled greensward dancing,

The opening syllable of 2 smoothly joins in pitch with the preceding measure, and the first three measures mimic, on a smaller scale, the corresponding measures of 1. The line ends with the first duad cadence, and in its total melodic impression is a falling sweep (page 391.)

Line 3, if read with the zigzag skips of the third, the accents being sharply and equally stressed, is also highly imitative. The line ends with the rising ditone.

'Love's' is the climax word of the first sentence, and line 4 is a vivid falling sweep, ending with the first duad cadence.

Line 5 changes to a smooth, implicated expulsive utterance, in light but mellow orotund; the melody is a current of the monotone, ending with a rising ditone or monotone.

The playful comments of line 6 are well expressed in a melodic phrase made up of two rising ditones, the second a

fourth below the first. In repeating the melody, on the second group, it is set a tone lower throughout, and should be reduced somewhat in force and volume. The playfulness would be missed, if a cadence were made on 'glimmer' and 'quiver'; or if the ∩ contour were given to each comment, instead of the melody of the rising-ditone skips.

To lines 7 and 8, taken together, the climax sweep, ⟋, is allotted. At the end of 7 there is a grouping pause, but the melody should be continuous,—the culmination being on 'river'; not on 'ripples', nor divided between the two words. 'On a river' is to be construed as definitive.

The first three measures of 9 are similar to the corresponding measures of 1; but the melodic effect of the line, as a whole, is quite different from that of 1; partly through the change in direction and interval of the accents, but especially because the fourth measure, instead of being brightly anticipative, is only continuative,—a monotone phrase, or a rising ditone, contiguous in pitch to the preceding measure.

Lines 10 and 11 carry the voice in a rising sweep toward the climax word, 'self', in 12. It is a matter of taste, or judgment, or momentary impulse, whether 'Joy's', in 10, shall be strongly emphasized, inflectively, as suggested. The last two measures return to the 'cute' intonation of 'How they glimmer! how they quiver!'

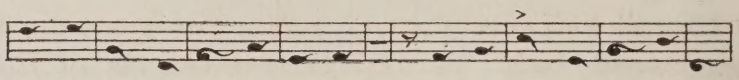
A 'Haunting' Melody.

The following is a fair notation of the opening lines of 'Curfew Must Not Ring To-night', as pronounced by a well-known professional reader, some years dead,—an Englishwoman of great personal beauty, of exceptional gifts of temperament, talent, and voice, and for many years a popular favorite throughout our country. She had all the endowments of a fine reader, except that her reading was exceedingly bad. Her rendering of verse, especially, was a brilliant

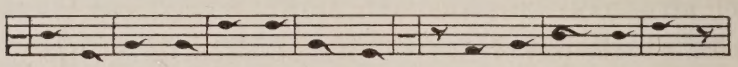
and dexterous display of vocal 'ground and lofty tumbling'—laryngeal acrobatics—a medley of Buckstone skips of third and fourth and fifth and octave; and her favorite cadence—'Oh, what a fall was there!' People used to declare her mannerisms of intonation 'very English', without seriously questioning their propriety. Her melodies were restless, showy, tawdry, and, after the first moments of surprise and bewilderment, grew to be wearisome.

The notation is given, not as a model of rational and artistic melody, but as an illustration of misapplied dexterity—an elocutionary curio.

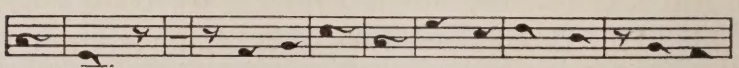
England's sun was slowly setting o'er the hills so far away,
Filled the land with misty beauty, at the close of one sad day;
And the last rays kissed the foreheads of a man and maiden fair,—
He with bowed head, slow and thoughtful, she with sunny, floating hair.



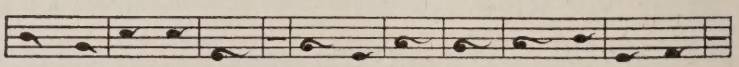
England's sun was slowly setting o'er the hills so far a-way,



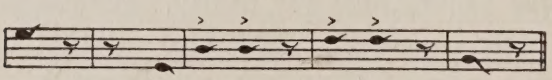
Filled the land with misty beauty, at the close of one



sad day; And the last rays kissed the foreheads of a



man and maiden fair,—He with bowed head, slow and thoughtful,



She with sunny, floating hair.

Another 'Frightful Example.'

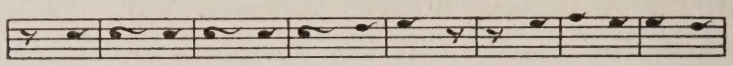
Many years ago, at a county seat in a Western state, my wife and I were making a short summer visit. By a happy coincidence, the teachers of the county were holding their annual institute during a part of our stay. In the course of the week, the teachers offered an evening of musical and literary entertainment, to which the community was cordially invited. It did not require much persuasion to induce us to go.

There was some reasonably good music, two or three rather prim essays, and two or three prosy pedagogical talks; but, for us, the entertainment feature began and ended with the reading of Drake's poem, 'The American Flag.'

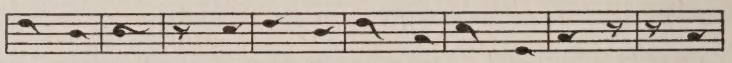
The reader, a man of thirty or thirty-five, presented himself modestly, and in announcing his selection, said that he had made the choice, 'not because he thought he could read the pome as it had ought to be read, though he would do the very best he could, but because he had always admired the piece for its sublime paterotic sentiment.'

If he had offered his performance as burlesque, it would have been gloriously funny; but he was so completely in earnest, so rapt, so intent upon doing 'the very best he could', that the fun was torture, for it would have been a crime to laugh. My wife caught my hand and held it tight till the close of the reading,—for fear I should laugh, and to keep from laughing herself, she told me afterward. But our laughter broke loose and had full sway when we got outdoors; we laughed a hundred times the next day; 'The American Flag' was one of our pet between-ourselves jokes for years; but while the original of the joke was in the doing, I was so amazed, so awed, by its utter absurdity—its impossibility, that I was in no danger of laughing.

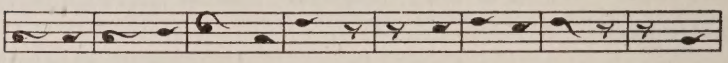
As another curio, I submit a fair transcript of the intonation given to the opening stanza. Note the importance given to 'from,' 'to,' 'with,' etc. *



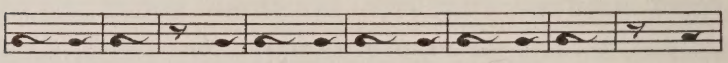
When Freedom from her mountain height Un-furled her standard



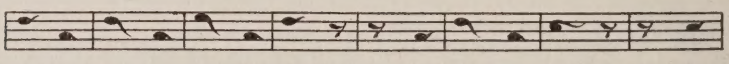
to the air, She tore the a-zure robe of night, And



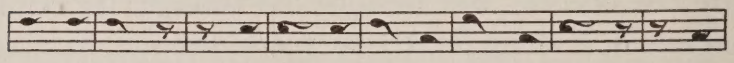
set the stars of glo-ry there; She mingled with its



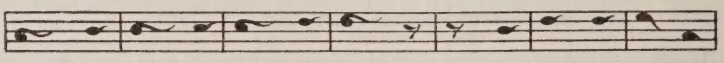
gorgeous dyes The milk-y baldric of the skies, And



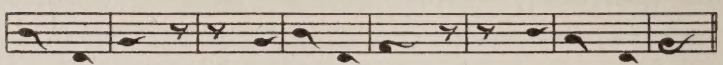
striped its pure, celestial white With streakings of the



morning light: Then from his mansion in the sun She



called her ea- gle-bear-er down, And gave in-to his



mighty hand The symbol of her chosen land.

*Once upon a time, many years ago, in my Sunday-school days, at that stage of my esthetic evolution when the penny was the important coin of the currency, when red was the most glorious color in the spectrum, when jingle and swing and rhyme were the all-in-all of poetry, and when the bass drum was the sovereign instrument of the band, the hymns I loved best were mighty in volume of sound, with measures even-paced and heavily accented. The words were syllables to be sung; they had no other purport or purpose. 'There is a happy land, Far, far away,' 'I want to be an angel,' 'Joyfully, joyfully, onward I

'The Sheep Sermon.'

It was in the fall of the year, and the storm was beating down on Nannie, away out in the field. And my son he went to the door, and lifted up his voice:—'Nannie! O Nannie!'

But Nannie did not reply.

And it was in the fall of the year; and the storm was beating down on Nannie, away out in the field. And my wife she went to the door, and lifted up her voice:—'Nannie! O Nannie!'

But Nannie did not reply.

And it was in the fall of the year. And the storm was beating down on Nannie, away out in the field. And I went to the door, and lifted up my voice:—'Nannie!'

'M-baa-a-a-a!'

'My sheep hear my voice.'

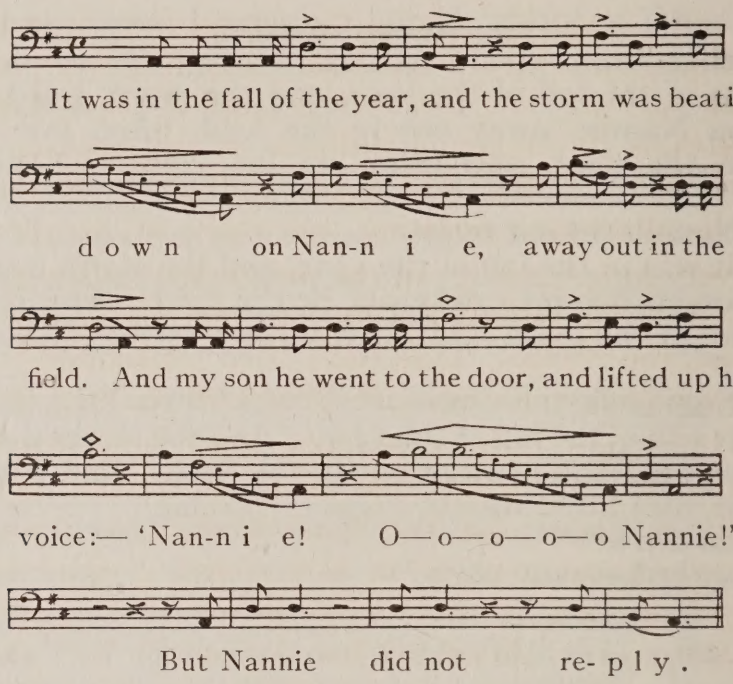
move,' I delighted to howl and hear; but my chief joy, for a while, was the well-known 'Little drops of water.' The tune was simple, in six-eight measure, and, as we sang it, the rhythm and the loudness were the main, or at any rate the prominent, beauties. To my childish soul the surge and poise of the lines was enchanting:—

*Lit*tle *drops* of *w-a—t-e-r, lit*tle *grains* of *s-a-n-d,*
Make the *mighty o—c-e-a-n and* the *pleas*ant *l-a-n-d;*
So the *lit*tle *m-o—m-e-n-t-s, fleet*ing *though* they *b-e,*
Make the *mighty A—g-e-s O-F* e—*t-e-r*-ni—*T-E-E.*

Joy became rapture, when we gave full voice to the majesty of the last line.

But 'all that's bright must fade.' A newcomer to our town proved to be an accomplished musician, and our superintendent rashly induced him to take charge of the singing in our school. Alas! he had the strange notion that the singing was for the sake of the words, instead of the words for the singing. My darling hymn was spoiled forever. It took the vandal a whole month to teach us to complete the wreck of the last line, but he succeeded. 'Of' was changed from an elephant into a mouse, and our '-T-E-E' became as thin as water, after this wise:—

| Make the| mighty| a-|ges| ϒ of e-|*ter*ni-|ty. |


It was in the fall of the year, and the storm was beating
d o w n on Nan-n i e, away out in the
field. And my son he went to the door, and lifted up his
voice:— 'Nan-n i e! O— o— o— o— o Nannie!'
But Nannie did not re- p l y .

I had the great pleasure of listening to Miss Helen Potter's rendering of 'The Sheep Sermon' two evenings in succession, many decades ago. The repetition was by urgent request. Whether Miss Potter found the piece or whether she invented it, I do not know; but the Sermon so clearly illustrated and so strongly enforced the text, and the vocal delivery was so striking, that the impression was indelible.

In attempting to jot down Miss Potter's intonation of the first paragraph, I soon discovered that I must resort to the orthodox musical notation; since the melody conforms to a single definite key, and most of the syllables are upon singing notes. 'Year,' '-way,' and 'field' are sung. 'Down,' '-nie,' second line, and the first '-nie' of the call, are protracted radicals; the vowel being held on its opening pitch as a singing note, and then, without break, running downward in a smooth, deliberate concrete to a vanish. 'O-o-o-o-o' is after a similar pattern; but the first radical is a pure

singing note, smoothly joining the second note, a protracted radical like those mentioned, and extending over into the following measure; and the median swell of the syllable as a whole attains its maximum fullness at the opening of the second measure. 'Out' was at one time given on the lower note of its alternative notation, and again on the upper.

The very long quantity of the protracted-radical syllables compelled the employment of the four-four measure of music; otherwise, the rhythm could have been satisfactorily scored like the speaking-voice examples scattered through the book.

The third and fifth paragraphs have substantially the same intonation as the first, but the force, volume, and fervor gradually increase, and the time accelerates; though the protracted-radical may be in corresponding time or more prolonged, so long as the variations are rhythmical. The two measures, 'I lifted up his | voice ↗ | ,' may be compressed into one, by shortening notes and rest one-half. In the third paragraph, the 'O-o-o-o-o' may rise tone by tone a third, before the abysmal descent begins; or, after the rise of one tone and the culmination of the swell on that level, the voice may return to the initial level of the syllable, protract, and then descend concretely, as in the notation; or, may so descend, and then rise to a vanish at the key-note level. The time of the word may be extended over a whole additional measure, if the occasion warrants. As repetition gives familiarity and ease, additional eccentricities of melody will probably suggest themselves.

'But Nannie did not reply' is to be half-sung, half-spoken, in a portentously lugubrious fashion, with a tinge of nasal twang, not too delicate.

The call, 'Nannie!' at the close of the fifth paragraph, takes pitch from 'voice', and should not be sung, but spoken, as an imperative falling sweep.

After Nannie's reply, a long pause should be made; then the text should be slowly spoken as if in the conviction that further words are needless.

Laughing Practice.

The laughing utterance in which the words themselves ripple and bubble with mirth, is based on the laughing tremor. (See Tremor; Tremulous, or Intermittent Stress.) The concretes of the extendible syllables are so shaken and broken up by the tremor tittles that the whole speech is saturated with the spirit of joy,—from pure fun to delight and ecstasy. There is now and then a jolly, happy person—man, woman, or child,—who has a flexible, pleasant voice, and who, when the spirit moves, has 'the natural gift' of thus laughing and talking in the same breath. Such people are always welcome in any company, and never lack friends. The majority of us are not so highly blessed; but observation and practice, with the cultivation of a sunny temper, will win a grace that Nature at first withheld. If you have the natural gift, be devoutly thankful, and let your gift add to the gladness of the world; if otherwise, be thankful still for natural possibilities, and work faithfully and hopefully for their development.

Examples for practice in laughing-tremor utterance will be found in 'Special Exercises in Syllabication,' 'Tremor,' and 'For Daily Practice.'

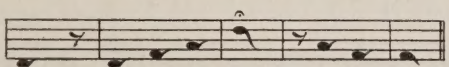
Often speech is punctuated by phrases of laughter, coming between groups, or even breaking a group. Sometimes the laugh is prelude to a remark or a story; sometimes the words are spoken gravely and orderly enough, and the outbreak of laughter is supplementary; and very often indeed the laugh breaks out 'all of its own accord', at a sight or a sound, a word or a whim. A genuine laugh, even if the voice is

harsh, or shrill, or out of tune, is a friendly, jolly hailing sign, that calls out the responsive smile or some echo of itself: we forgive the crudity of the sound for the joy of life it tells. Though the laugher be a stranger, a passer-by, we welcome the merry note as a benison, and it abides.

No one who ever saw and heard Joseph Jefferson in Rip van Winkle is apt to forget it. I saw the play first in 1870, and was so captivated that I returned to see it four times more the same week. One of the most delightful points of the play—and it was all delightful,—was Rip's laugh, in the first act, when he takes his little daughter Meenie in his arms and lifts her up. The text runs,—

'Ah, leedle gal! Vas you glad to see your fader come home?'—

but Jefferson transmuted the 'Ah' into one of the most entrancing laughs I ever heard; the lifting of the child being timed to coincide with the culminating note of the laugh:—



Ah! ha, ha, ha, hah! lee-dle gal!

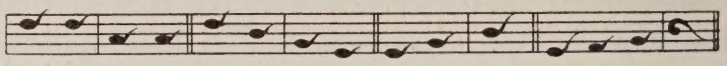
It was only a bit in a play; but it was so tender, so endearing, so light-hearted, so good-hearted, and withal so blithely tuneful, that that laugh went instantly and permanently down on one of the brightest pages of Memory's big scrapbook. I afterward saw the play several times at scattered intervals; always I listened and watched for that wonderful laugh again, and always the old charm was renewed.

That monstrosity, the masculine falsetto laugh, is discussed in another place. In America, young women's laughter is, as a rule, too high-pitched, thin, and shrill; vapid, shallow, often silly; and is more than likely to be interrupted, or at least concluded, by a sharp, shrieking gasp, that is almost more distressing to the listener than the laugh itself.

When a real girl, normal, healthy, and happy, pours out her soul's joy in a mellow, ringing laugh, it is a rare delight to listen.

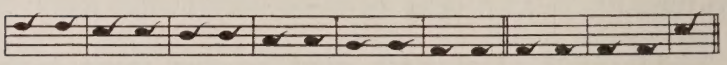
It is best to begin laughing practice with very simple exercises. At first, restrict yourself to the syllables hä and hŭ, in concrete and discrete progressions such as these:—

1. 2. 3. 4.



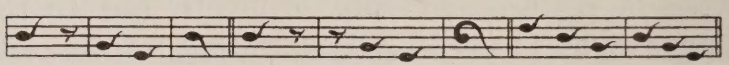
Ha-ha, ha-ha! Ha-ha, ha-ha! Ah, ha-hah! Ha-ha-ha,ha!

5. 6.



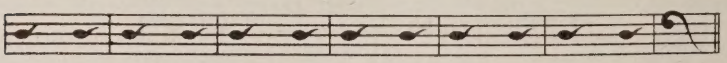
Ha-ha, ha-ha, ha-ha, ha-ha, ha-ha, ha-ha! Ha-ha, ha-ha, hah!

7. 8. 9.



Ha! Ha-ha, hah! Ha! ha-ha-hah! Ha-ha-ha, ha-ha-ha!

10.



Ha-ha, ha-ha, ha-ha, ha-ha, ha-ha, ha-ha, h-a-h!

Let the voice ring strong and clear, especially on the accents, with sharp radical attack. The accents marked with the wide concretes are to be very abrupt and full, and the concretes are very rapid vanishes, sometimes on the third, most frequently on the fourth or fifth, but often on the octave. So rapid are the concrete and its attenuation that the fact that intervals so wide are actually traversed, seems at first altogether incredible; but unless the emphatic interval, wide or wider, is measured, the spirit of laughter is wanting. On the higher-pitched and wider concretes the vanish is apt to run into the falsetto; but that does not spoil

the laugh, unless the vanish is stressed. A subdued laugh of appreciation is often heard, which consists of an indefinite number of syllables, in pairs or triplets, all the accents rising thirds, and all the notes having the same radical pitch. It is indicated in Notation 10; to which the 'h-a-h!' is added by way of finish.

The unaccented syllables have not only less force, abruptness, and volume, but they usually receive the smaller interval of the rising third, or, frequently, of the unemphatic second. Sometimes a laugh breaks out loudly at a high pitch, and comes downward, tone by tone, a whole octave, gradually diminishing in force and volume; and the notes of all the syllables in the last two or three measures are reduced to the interval of the second; as indicated in Notation 5. Again, the sweep begins at middle pitch, or lower, on concrete seconds, or thirds and seconds, runs upward, terrace-fashion, with increasing force, volume, and accented-syllable interval; and the series ends with climax fullness on the final 'top note', which is a wide falling slide or wave.

Hearty laughter calls into play the fullest action of the organs of breathing; the throat and mouth are generously expanded, with their muscles firmly tensed, but elastic. It is most wholesome exercise for voice, mind, body, and soul. Since the breath is rapidly expended, be careful not to empty the lungs so far that you find them completely exhausted, and are compelled to renew breath with a spasmodic, painful gasp. At first, make your groups short, and gradually extend their length, as you gain in facility. Be especially careful not to gasp! It will do no harm to practice until you are reasonably tired, but don't 'laugh till your sides ache.'

Along with this practice of syllabicated laughter, flexibility and dexterity of voice and critical keenness of ear will be furthered by laughing-tremor practice of hŭ, hä, hạ, hō, and

hē, with rising and falling slides and falling waves; traversed sometimes slowly and again quite rapidly. Study Mercutio's 'Queen Mab Speech' and Jaques's 'A fool! a fool! I met a fool i' th' forest', with the laughing-tremor utterance and runs of laughter, where you deem them appropriate.

'Practice makes perfect,' if you know what and how to practice,—and if you keep at it. As you improve, and your laughs at length resemble laughter, they begin to mean what they stand for. Then your task becomes enjoyment; you feel the fun of it; and soon you are laughing in good faith. That is a happy time: but be careful to keep 'within the limits of becoming mirth'; don't permit yourself to be slipshod and boisterous; —work to acquire such a mastery of these rudiments that your own personal laugh, of whatever kind or degree, shall ring true, and charm every hearer with its jocund music.

Of course, in character reading, acting, and impersonation, music must often be sacrificed to truth: we must make the laugh ugly, if that belongs to the character or the mood. So, practice all kinds of laughs,—the wheedling laugh, the patronizing laugh, the sneering laugh, the giggle, the mocking laugh, the triumphant laugh, the lackadaisical laugh, the horselaugh, the suave, deferential laugh of the salesman, the sardonic laugh, the angry laugh, the miser's laugh, the foolish laugh, the chuckle, the cackling laugh of senility,—all the laughs of humanity, except the laugh of the maniac. There, as I think, the line should be strictly drawn; for success would be demoralizing, if not actually dangerous.

The practice of hearty, full-throated laughter is an excellent auxiliary exercise for developing and improving the orotund. Keep the range of pitch in the middle, the moderately high, and the moderately low. Breathe deeply; keep the diaphragm firm; open the throat and mouth; and avoid shrillness on the higher notes and flatness and feebleness on the lower. Let your laugh ring!

The Expressive Melodic Sweeps.

In earnest and in impassioned speech, whole phrases and groups—as already partially illustrated,—assume melodic outlines similar in audible effect and expressive purpose to the emphatic inflections. In other words, every emphatic inflection in actual use is the prototype of a Melodic Sweep, or Run. Study, observation, and practice of these, and afterward their appropriate application, will greatly conduce to truthful and eloquent oratorical and dramatic delivery. It is the master-key to that final charm in reading and speaking that elicits the comment, 'How natural! If you didn't see the book, you wouldn't believe it was reading'; and makes it difficult to realize that the carefully prepared address is not the unpremeditated outpouring of the moment.

These melodic outlines, contours, or tunes, were called by Professor Henry Mandeville Sweeps; and, as the word well describes their audible effect, I adopt it. I believe that Professor Mandeville was the first to point out the existence of these Sweeps: but his scheme and method were based on syntactical structure alone; which does not, and cannot, more than in a limited degree, govern the expressive melody of speech. Motive—purpose—governs melody, as well as the other uses of pitch; and melody is the especial channel through which the motive is revealed.

Motive vs. Verbal Form.—The verbal form is plastic material, which the voice molds into specific meaning and purpose.

To illustrate: The imperative verbal form is not always used with the imperative intention; and the turn, tune, melody, run, or sweep, of the voice it is, that conveys the motive, and so reveals the speaker's real meaning.

1. Here is an instance of real imperative, where the verbal form and the motive coincide.

Up! all who love me! Blow on blow!
And lay the outlawed felons low!

2. In the first example following, the first two clauses are imperative in form, but conditional in motive, and should be read according to the motive.

Commit our people once to unnecessary foreign wars,—let victory encourage the military spirit, already too prevalent among them,—and Roman history will have no chapter bloody enough to be transmitted to posterity side by side with ours.

Here again the imperative clause is to be rendered as a condition:—

Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.

And here is a long series of imperative constructions that are to be interpreted as conditional:—

Come to the bridal-chamber, Death!
Come to the mother, when she feels
For the first time her first-born's breath;
Come when the blessed seals
That close the pestilence are broke,
And crowded cities wail its stroke;
Come in consumption's ghastly form,—
The earthquake's shock,—the ocean storm;
Come when the heart beats high and warm
With banquet-song, and dance, and wine,—
And thou art terrible: the tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear
Of agony are thine.

3. Sometimes the imperative verbal form is used with the motive of warning, threat, or remonstrance, and this motive the right vocal tune alone can convey:—

Look to it:
Consider, William: take a month to think,
And let me have an answer to my wish;
Or by the Lord that made me, you shall pack,
And never more darken my doors again.

4. The imperative verbal form is often used, when the mental attitude is that of assent, yielding, submission, the antipodes of the imperative attitude; as in Hamlet's words to his father's ghost,—

Go on; I'll follow thee.

If 'Go on' be read with the imperative vocal form,—and sometimes, alas! it is,—the awe and filial love and obedience of Hamlet's intention are utterly crossed out, and he 'bullies the bulky phantom.'

5. The motive may be encouragement, reassurance, as:—

Come on, my boy!—don't be afraid of a little thing like that!

Jump up, and try again! Never say die! Go in and win!

6. Very frequently, the motive is request, petition, coaxing, pleading, apology. With this motive, the construction is called subjunctive by some grammarians; but the verbal form is imperative.

Don't go out to-night,—say you won't!

Give me your pardon!

Give us this day our daily bread.

Bear with him, Brutus; 'tis his fashion.

Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house,
And he shall say, you are not well to-day:
Let me, upon my knee, prevail in this.

7. While the words are imperative, the motive is sometimes that of eager or impatient expectancy; as,—

Come on, quick! Hurry! I'm only waiting on you!

WHY DOES THE VOICE RISE AND FALL IN MELODY?—Professor S. H. Clark ('How to Teach Reading in the Public Schools,') accounts for the rise in melody upon the principle of tension: Tension of mind or feeling induces a sympathetic tension in the vocal organs, and so the speech notes strain to higher and higher pitch. Falling melody he considers as due to relaxation.

I have no doubt that the first part of the theory is at least 'founded on fact'; but that all downward-tending intonation is to be accounted for, or is accompanied, by mental, emotional, or organic relaxation, is, to my mind, far from being the case. Relaxation will be noted as belonging to the utterance of resignation, despondency, languor, disappointment, discouragement, and similar moods; but not to the falling sweeps of imperious command and demand, defiance, challenge, resolve, forcible statement, etc. These manifest strong tension, controlled by will, as by the force of gravitation; and the intonation conforms to the law of finality, which is inherently cadencial.

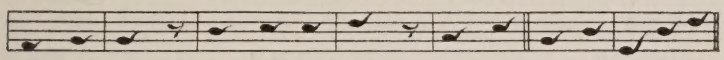
THE EXPRESSIVE SWEEP FORMS.

In the contours of vivid and impassioned speech, the outlines of melody are mainly marked to the ear by the discrete pitch succession of the accents; the progression being urged and strengthened by the stressed portion of the emphatic slides and waves. In general, the inflections of the accents co-ordinate in direction with the sweep, or portion of the sweep, in which they occur; but the occasions are frequent for opposition of inflection and contour.

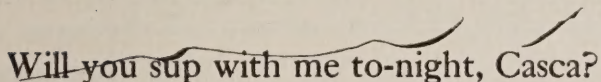
The examples illustrating the sweep forms are first given in the Rush notation; they are then repeated, with the melody roughly indicated in linear outline; and again, with the Symbol preceding the group to which it applies. The Symbols are unbroken lines and curves; but in the sketch outlines, the progression by accents and the pauses is indicated,—rendering the outlines fluctuating and interrupted.

I. THE RISING SWEEP. SYMBOL: /.

1. 2.

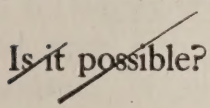


Will you sup with me to-night, Casca? Is it pos-si-ble?



Will you sup with me to-night, Casca?

/Will you sup with me to-night, -/Casca?



Is it possible?

/Is it -/possible?

The sign - means that the succeeding sweep begins at some emphatic interval below the terminal pitch of the preceding one. In the first example, if the name is appended to the question in a taken-for-granted, casual way, it simply extends the single sweep of the sentence in the same direction, thus:—

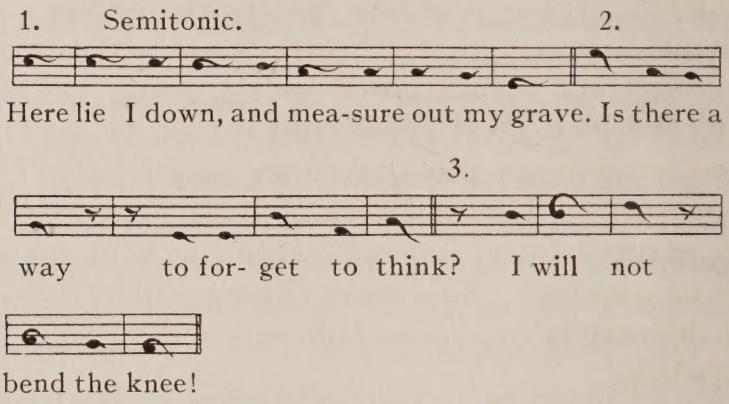
/Will you sup with me to-night, Casca?

II. THE FALLING SWEEP. SYMBOL: \, OR ^.

The form of the Falling Sweep represented by the second symbol applies when the group begins with one or more unaccented syllables: the Falling-Sweep movement then begins on the first emphatic accent, usually from a discrete rise.

When the sign + precedes the symbol, it means that the succeeding sweep begins at a pitch distinctly higher than the terminal pitch of the group preceding.

Where one sweep symbol follows another without a + or - sign, the following movement is to join the preceding without a break in pitch, so that the two form, practically, a continuous melody. The current of speech may be interrupted by pause, whenever necessary, without breaking the continuity of the melody. Grouping is one thing, and intonation another; but they are partners, friends, not enemies.



~~Here lie I down, and measure out my grave.~~

\Here lie I down, and measure out my grave.

~~Is there a way to forget to think?~~

\Is there a way ↗ ^to forget to think?

~~I will not bend the knee!~~

^I will not ↗ bend the knee!

III. The Climax Sweep. Symbol: ^.

In passages of climax, whether verbally expressed in a single phrase or clause, or in a series, the most obvious and

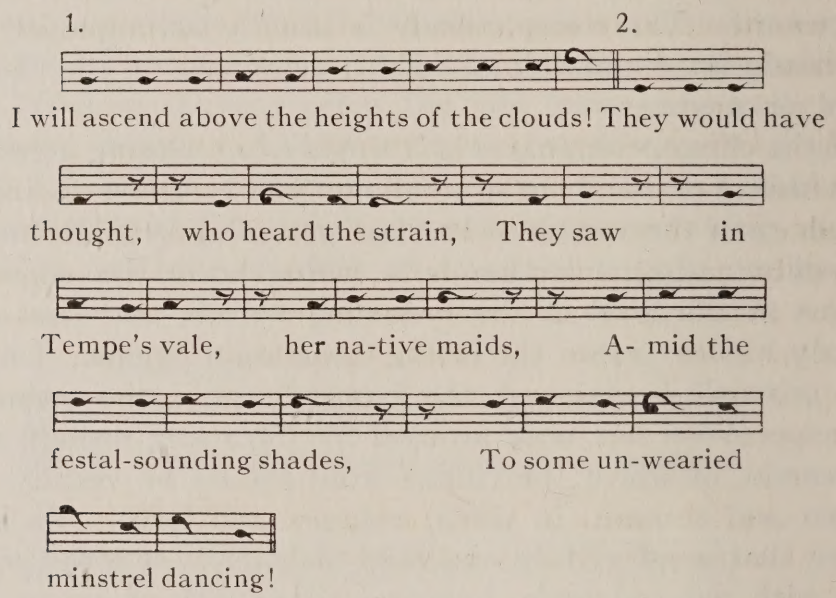
usual mode of vocal rendition is the employment of a rising trend of melody until the climax word, phrase, or clause is reached, from the beginning of which the voice sweeps downward. The rising melody is usually accompanied by crescendo force and volume, which culminate on the climax word or member.

If the climax culminates in a single word, closing a group: The radical of its accent, if a falling slide, is struck distinctly higher than the vanish of the last preceding syllable; and if the culminating inflection is a falling wave, its concrete begins at the level of the preceding vanish, and rises distinctly higher, before the falling constituent begins. Unless this principle is observed, the listener's ear is disappointed; an expectation has been aroused by the rising melody and crescendo, of which the climax word should be vocally the crown and summit, in pitch, volume, and force. To lead up to that word vividly and then to utter it at lower pitch and with reduced force, indicates either lack of ear or uncertainty of purpose. This weak-ending climax frequently mars the delivery of otherwise judicious and pleasing speakers and readers.

In the case of a series of phrases or clauses, the melody rises, with increasing force and volume, until the culminating phrase or clause is reached, upon which the melody sweeps downward. Whether the melodies of the climax member of the series and the preceding member shall join smoothly or with a transition to a higher pitch, depends upon the rhetorical or dramatic construction and the discretion and taste of the speaker.

While, in general, the scheme of melody and force here presented, is appropriate to climax constructions, it must be understood that special cases require special treatment, to make them effective. Strive, always, to bring out the meaning, all the meaning, in the most telling and convincing

way, whatever that way may be; but be sure that you know why and how you do it.


1.
2.
I will ascend above the heights of the clouds! They would have
thought, who heard the strain, They saw in
Tempe's vale, her na-tive maids, A- mid the
festal-sounding shades, To some un-wearied
minstrel dancing!

I will ascend above the heights of the clouds!

/^I will ascend above the heights of the clouds!

They would have thought, who heard the strain, they saw, in Tempe's vale, her native maids, amid the festal-sounding shades, to some unwearied minstrel dancing!

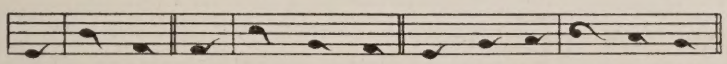
/They would have thought, –∩∪who heard the strain,
/They saw, in Tempe's vale, her native maids,
/Amid the festal-sounding shades,
/To some unwearied +\minstrel dancing!

In construing the notation last given, the characters, / / / / \, join end to end; so that the rise is practically

continuous through the four groups marked ⁄; and the +\ group—the climax member—strikes its opening accent above the terminal vanish of the rise. 'Minstrel' and 'dancing' are itemized in emphasis, by making their falling sweeps overlap.

IV. The Falling-Wave Sweep. Symbol: ∩, or, ∧.

When the group begins with an unaccented syllable or syllables or a word of inferior emphasis, immediately followed by the principal emphatic word, the first constituent of the melodic wave is largely made up of the discrete movement necessary to set the principal word in due relief. The crest of the expressive contour is defined by the accent of that word.

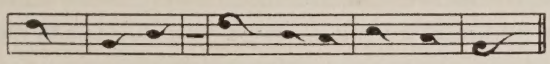


How charm-ing! How ex-qui-site! Is n't it beau-ti-ful!

How charming! How exquisite! Isn't it beautiful!

∧How charming! ∧How exquisite! ∩Isn't it beautiful!

V. The Rising-Wave Sweep. Symbol: ∪, or, ∨.



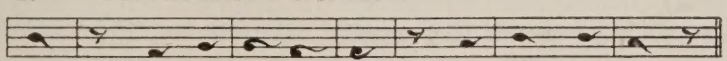
Curse on him! will not the vil-lain drown?

Curse on him! will not the villain drown?

∨Curse on him! +∨will not the villain drown?

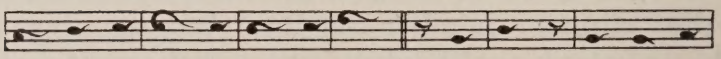
VI. The Double-Wave-Rising Sweep: the Referential Sweep. Symbol: ∩∪.

1. Parenthetic Reference.

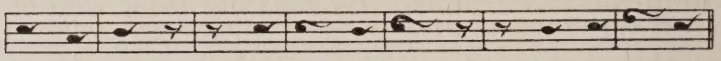


Here, if your Hon-or please, we rest our case.

2. Wistfulness. 3. Oblique Reference.



Oh, that this love-ly vale were mine! He fell down in the



market-place, and foamed at mouth, and was speechless.

Here, if your Honor please, we rest our case.

Here, –∩if your Honor please, | we rest our case.

~~Oh, that this~~ lovely vale were mine!

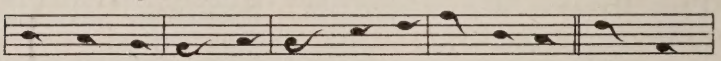
∩Oh, that this lovely vale were mine!

~~He fell down in the market-place~~, and foamed at mouth, and was speechless.

∩He fell down in the market-place, ∩and foamed at mouth, ∩and was speechless.

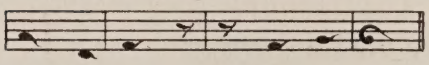
VII. The Double-Wave-Falling Sweep. Symbol: ∩.

1. Angry Bluster. 2.



I must be held a ran-co-rous en- e- my! What a

Admiring Enthusiasm.



piece of work is a man!

I must be held a ~~rancorous~~ enemy!

∩I must be held a rancorous enemy!

~~What a piece of work is a man~~!

∩What a piece of work is a man!

THE LADDER EXERCISE.

This exercise is designed to train the ear to perceive and regulate, and the voice to execute, melodic progressions upward and downward at will.

Regard the text as devoid of all motive besides the development of vocal dexterity; the words, merely as sound impulses, to be clearly pronounced in regulated, arbitrary pitch progressions, predetermined by the reader. Do not make cadences at the pauses, even at the ends of sentences; except at the close of the last sentence. Group the words carefully, however, and inhale at every grouping pause. Speak the words with energy and distinctness. Be careful not to sing or chant.

Begin at a level a little below middle pitch. Let the last word of each group be clearly higher than the first or any intermediate word; in fact, each successive accent should be higher than the one preceding it, by a small but perceptible interval, not semitonic. After a pause, do not drop in pitch at the opening of the next group, as your probable tendency will be, but let the resuming melody continue the rising progression; let this group also end higher than it begins; and so on, making a smoothly graduated rising inclined plane of melody, until you have reached the highest limit of your natural voice. Carefully avoid breaking into the falsetto. At this highest pitch, turn the melody, and descend, very gradually and smoothly, to your lowest pitch. Don't mumble, or clutter, or mouth; speak distinctly. Observe that the falling progression is apt to be much more rapid than the rising, unless great care is exercised.

In the example below, let the rising progression extend to and through the words, 'High overarched, embower,' or, 'And broken chariot-wheels'; and the downward progression, thence to the end of the extract.

After you have this form of the exercise well in hand,—that is, when the progressions are consistent and evenly graduated,—vary the practice, by breaking the passage up into three, four, five, six, or more progressions.

Exercise your ear and voice in the same way on sentences, paragraphs, stanzas, and portions of blank verse of your own selection. Good examples are given in Murdoch's 'Analytic Elocution', Raymond's 'Orator's Manual', and Mrs. Taverner Graham's 'Reasonable Elocution'.

SATAN AND HIS FALLEN LEGIONS.

He scarce had ceased, when the superior fiend
Was moving toward the shore; his ponderous shield,
Ethereal temper, massy, large, and round,
Behind him cast, the broad circumference
Hung on his shoulders like the moon, whose orb,
Through optic glass, the Tuscan artist views,
At evening, from the top of Fiesole,
Or in Valdarno, to descry new lands,
Rivers, or mountains, in her spotty globe.
His spear, to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great admiral, were but a wand,
He walked with, to support uneasy steps
Over the burning marl: (not like those steps
On Heaven's azúre!) and the torrid clime
Smote on him sore besides, vaulted with fire.
Nathless, he so endured, till on the beach
Of that inflaméd sea he stood, and called
His legions, angel forms, who lay, entranced,
Thick as autumnal leaves, that strew the brooks
Of Vallombrosa, where the Etrurian shades
High overarched, embower; or scattered sedge
Afloat, when with fierce winds, Orion armed
Hath vexed the Red Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While, with perfidious hatred, they pursued
The sojourners of Goshen, who beheld

From the safe shore their floating carcasses
And broken chariot-wheels: so thick bestrewn,
Abject and lost, lay these, covering the flood,
Under amazement of their hideous change.
He called so loud that all the hollow deep
Of Hell resounded:
'Princes! Potentates!
Warriors! the flower of Heaven—once yours, now lost,
If such astonishment as this can seize
Eternal spirits: or have ye chosen this place
To rest your wearied virtue, for the ease ye find
To slumber here, as in the vales of Heaven?
Or, in this abject posture, have ye sworn
To adore the Conqueror, who now beholds
Cherub and seraph rolling in the flood,
With scattered arms and ensigns; till, anon,
His swift pursuers from Heaven's gate discern
The advantage, and, descending, tread us down,
Thus drooping; or, with linkéd thunderbolts,
Transfix us to the bottom of this gulf?—
Awake! arise! or be for ever fallen!
—*Milton—Paradise Lost.*

Vowel Melodic Practice.—In this connection, an exercise recommended by Doctor Rush will be found of excellent advantage to ear and voice. It consists in reading or reciting a line, a sentence, a stanza, lyric or dramatic, with its appropriate enunciation, grouping, and intonation, until its vocal value is as fully embodied as lies in your power; then, omitting all the articulates, repeat the example on the vowels alone,—reproducing grouping, rhythm, stress, quality, inflections, and melody, syllable for syllable.

Your first attempts will not be encouraging, probably, but 'try, try again', and your apprehension and command of vowel and syllabic form and of melodic sequence and totality will rapidly and surprisingly improve.

For a time, the unaccented syllables will prove quite difficult. Of course, they should be clear, brief, slight im-

pulses of the simple concrete, 'hacked out' by means of the stroke of the glottis; and the distinction of Distinct and Obscure is to be scrupulously watched. (See Smart's Code, page 40, and on.)

THE EXPRESSIVE MELODIC SWEEPS IN DETAIL.

THE RISING SWEEP. SYMBOL: ⁄.

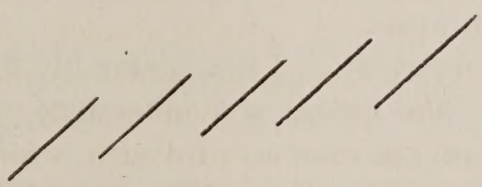
This melodic form is chiefly used in vivid direct questions, where yes or no is expected in answer.

The old schoolbook authorities told us that such questions require the rising inflection; which our teachers interpreted to mean, an emphatic rise on the final accent, and its enclitic syllables, if any. The result of this rule and this interpretation was exemplified in the schoolboy's rendering of the impassioned direct questions in such declamations as Patrick Henry's great speech; for instance, 'Is this the part of wise men, engaged in a great and arduous struggle for liberty?' One question was a sample of the rest; and the boy's melody was an almost unvarying monotone recitative, like the droning of a bass drum, until the last accent was reached, upon which a wide rising slide or unequal wave was made, like the rush of a skyrocket. When the accent was followed—as in 'liberty'—by enclitic syllables, they were carried still higher by the momentum, sometimes into a shrieking falsetto. This mode of delivering direct questions is not, even yet, entirely obsolete; some of the boys of those days survive among the public speakers of the twentieth century. The effect is ponderously mechanical and monotonous, until the final upward rush; which is sufficiently startling, and reminds the audience that the speaker has been asking a question.

When the motive of the question exceeds the scope of casual, indifferent inquiry, not only does the accent of every

emphatic word require an emphatic rising concrete, but the whole sentence, by the overlapping of group sweeps, as described in the next paragraph, becomes, in aggregate effect, an extended rising inflection. In other words, a vivid direct question of real inquiry requires the Rising Sweep.

If the direct question is a single group, its melody is a Rising Sweep, moderate or wide, as its intention requires. Where the question is made up of a number of groups, all interrogative, and especially where the climax of thought and feeling is reached in the last group,—if the rise were one continuous progression, the voice would be carried to a shrieking pitch, and perhaps break into falsetto; and, besides, the delivery would be monotonous. In natural, unstudied speech, and in the artistic utterance of such questions, the voice drops discretely to begin each leading emphatic slide or wave, whence the rising melody continues to the next leading word, which takes the discrete drop and concrete rise on its accent, whence the melody again rises; and so on: but each rising sweep so beginning on a strongly emphatic word, tends to begin and end higher than the preceding sweep, and the last group commonly ends at the highest pitch of the whole sentence. A long and vividly interrogative sentence of the direct form, then, is a series of overlapping rising sweeps, beginning and ending, successively, at higher and higher pitch,—giving, in aggregate effect, the impression of a strong rising, intonation, thus:—



The less emphatic accents have comparatively little discrete drop, or none at all, and the unemphatic accents none; so that not only are the leading words thrown into stronger

relief, but the melody is more varied. The higher and higher termination of the group sweeps, with the usually increasing force and volume, gives the impression of cumulative rise, yet keeps the extreme altitude reached, within the compass of a passably well-developed voice.

The Rising Sweep is also appropriately used upon the introductory groups of declarative sentences, when lively anticipation is to be expressed. (See XI., Rising-Sweep Exercises, page 95.) The motive is enforced by quick movement and a prevailing staccato or urgent expulsive stress. In narrative and descriptive sentences of a vivid type, all the clauses but the interruptive and concluding ones are given, when well given, with this anticipative melody. (See under Climax Sweep, page 394.) There is no surer way to eliminate the life and fire of lyric and other animated compositions, than to miss this mode of intonation in its place, and to substitute a level, or waving, or, especially, a declining progression.

Where one or more clauses, then, in a declarative sentence, lead up to a culminating one, the Rising Sweep continues through one, to and through another, till the last, which takes the Falling Sweep of finality. The principle is illustrated under the head of Climax Sweep.

In playful, coaxing, and bantering moods, the melody is apt to run in a drift of Rising Sweeps. Even pronominal and adverbial questions, in this case, reverse their habitual tune, and run upward.

Solicitude, sympathy, and heartening often use the Rising Sweep, with unequal-rising-wave inflections on the emphatic accents.

Apprehension, alarm, and the imperative of instant expectation, when briefly worded, often receive this intonation. Also, cheerful courage, hardihood, indifference to danger, threatened or escaped.

The Rising Sweep is familiarly heard in the conversational feeders, such as, 'Yes?'—'Indeed?'—'Did they?'—'Did he?' —'Was she?'—'Is that so?'—'Think so?'—'M'huh!' It is heard, too, on words and phrases of ready, frank assent.

EXAMPLES OF THE RISING SWEEP.

The points appropriate for the discrete drop and resuming Rising Sweep are indicated by the bar and Rising-Sweep symbol, |/. The -, preceding the /, indicates the discrete drop. Italicized syllables are to be made especially emphatic, and should receive wide rising slides or wide unequal rising waves, the sweep beginning from the lower level reached by the skip. The symbol = is used to indicate the monotone. In the first notation, this symbol is intended to apply to the phrase, 'in March, 1834.'

/Can you make that| -/not to be, which| -/has been? /Can you e-|-/radicate from| -/memory and from| -/history the| -/fact, that|- =in March, 1834, | a ma-|-/jority of the Senate of the United States| -/passed the resolution which excites your enmity? |-/Is it your vain and wicked object, to arrogate to yourselves that power of an-|-/nihilating the |-/past which is denied to Om-|-/nipotence it-|-/self? |-/Do you intend to thrust your hands into our| -/hearts, and pluck| -/out the deeply-rooted con-|-/victions which are there?

—*Henry Clay—The Expunging Resolution.*

/Will it be the next| -/week, or the next| -/year? |-/Will it be when we are| -/totally dis-|-/armed, and when a| -/British| -/guard shall be stationed in| -/every| -/house? |-/Shall we gather strength by irresolution and in-|-/action? |-/Shall we acquire the means of effectual re-|-/sistance, by lying su-|-/pinely on our| -/backs, and| -/hugging the de-|-lusive| -/phantom of| -/Hope, until our enemies shall have| -/bound us| -/hand and| -/foot?

—*Patrick Henry.*

Assent, Confirmation.

Francisco. /Bernardo?
Bernardo. /He.

'/Will Mr. Benson come this morning?'
'/He said so.'

Expectant Imperative.

/Come on, quick! /Hurry! /Don't keep us waiting!

Indifference to Danger.

/A pretty close shave, that time! |-/But a miss is as good as a mile,| -/they say.

Anxious Anticipation, Alarm.

/He's looking this way! |-/If he sees us, we're done for!

Bantering, Sneering Disparagement.

/And what are you going to do about it? |-/How will you help yourselves? How do you propose to ac-|/complish the im-|-/possible?

Heartening.

Orlando. /Why,| -/hŏw nŏw, Adam! no| -/greăter heart in thee? |-/Līve a little;| -/cŏmfort a little;| -/chĕer thyself a little. ⌒\For mŷ sake, be| -/cŏmfortable; hold death a-|-/whĭle at the arm's end: | -/I will here be with thee prēsently. ∩\Wêll sàid! /^thou look'st chèerly:| -/and I'll be with thee quīckly. |-/Yet thou liest in the bleak ãir: +/come, /^I will bear thee to some shèlter. /Chĕerly, good| -/Adam!

—*Shakespeare—As You Like It.*

Playful Coaxing, Banter.

/What does| -/little birdie| -/say,
|-/In her nest| -/at break of day?
'/Let me fly,'| -/says little birdie,
'|-/Mother,| -/let me fly away!'
'/Birdie,| -/rest a| -/little longer,
|-/Till the little wings are| -/stronger.'
∩∪So she rests ∩∪a little ∩∪longer,
\Then she flies away.

—*Tennyson—Sea Dreams.*

THE FALLING SWEEP. SYMBOLS: ╲, ^╲.

The downward progression of pitch is used in the various forms of the cadence; as a constituent of the waves, inflectional and melodic; as the completion of the climax and consummative intonations; and to express various moods and attitudes of mind, as indicated below.

Bold imperative, challenge, and defiance take a wide Falling Sweep, with falling concretes. The triumphant, self-answering question, being virtually a challenge, frequently receives the Falling Sweep.

Despair, rejection, denial, renunciation, usually take this contour, with subdued, suppressed, or impassioned force.

Despondency, resignation, relinquishment, disappointment, and extreme fatigue or lassitude often have the falling intonation, with rising concretes; their vanishes semitonic, if complaint or grief is to be expressed.

In angry, imperious demand or command—browbeating—the voice sometimes breaks abruptly and loudly into high pitch, on the first emphatic accent of the group, and sweeps downward to the end, with wide falling concretes on emphatic syllables.

Exclamatory words and phrases that involve finality, dismay, astonishment, despair, horror, accusation, command, defiance, rebuke, etc., take falling inflections and falling intonation.

In descriptive passages, the Falling Sweep may sometimes be effectively used as an echo of the sense, symbolizing ideas of falling, sinking, subsidence, decay, fading, failing, dying, etc.

The symbol ^╲ applies when the group begins with one or more unemphatic, unstressed syllables; the Falling Sweep beginning on the first emphatic accent.

EXAMPLES OF THE FALLING SWEEP.

Despair, with Strong Imperative Motive.

Fate, +\do thy worst!

\Here I and sorrows sit:
+\Hère is mỳ throne; +\bid Kings come bow to ìt.

Desperate Demand.

\Ìs there a way to for-+\gèt to think?

Despairing Supplication. Rising Vanish of the Semitone.

\Aid me, +\give me strength
∩Never to tell her, +\never to let her know.
—*Tennyson—Enoch Arden.*

Horror. The Imperative of Desperation.

∧Avàunt! ^and quìt my sìght! +^Let the êarth hîde thee!
/^Thy bones are màrrowless, /^thy blood is côld,
∩Thou hast no speculãtion ∩in those eyes
∩Which thou dost glãre with! +\Hènce, +\hòrrible +\shàdow!
∩Ŭn-+∩rêal +\mòckery, +\hènce!
—*Shakespeare—Macbeth.*

Bold Imperative.

\Up with my banner on the wall!
^The banquet board prepare!
^Throw wîde the portals of my hall!
/^And bring my àrmor there!
—*Greene—The Baron's Last Banquet.*

Imperious, Arrogant Command.

\Stay, you that bear the corse, ^and set it down.
—*Shakespeare—King Richard III.*

Imprecation.

^A plàgue upon you all!
—*Id.*

Vehement Imperative.

\Speak to me what thou art!
—*Julius Cæsar.*

Haughty Challenge.

\What pènny hath Rome borne,
^\What mèn provided, ^\what munìtion sent,
\To underprop this action? ^\Is't not Ĩ
That undergo this charge?

—*King John.*

Passionate Resolve; Defiance.

^\Rather a dìtch in Egypt
Be gentle grave unto me!

—*Antony and Cleopatra.*

Vehement Rebuke.

\Why did you bring the daggers from the place?
/˜They must lie thẽre.

—*Macbeth.*

Assertive Exclamation.

∩Oh! +\hell-kite!

—*Id.*

Imperious Demand; Browbeating.

To impart the browbeating effect to the falling-sweep groups, break into each one abruptly, at a very high pitch, and sweep rapidly and widely downward, with impassioned force.

K. Richard. ^\Then tèll me, ^\what makes he upon the seas?

Stanley. ∩∪Unless for that, | my liege, ^\I cannot guess.

K. Rich. ∩∪Unless for that he comes ∩∪to be your liege,
∩∪You cannot guess ∪∩wherefore the Welshman comes.
∩∪Thou wilt revolt, ∩∪and fly to him, ∩∪I fear.

Stanley. ∩∪No, mighty liege, ∩∪therefore mistrust me not.

K. Rich. \Where is thy power, then, to beat him back?
+\Where be thy tenants and thy followers?
+\Are they not now upon the western shore,
+\Safe-cónducting the rebels from their ships?

Stanley. ∩∪No, my good lord, ∪∩my friends are in the north.

K. Rich. ∩∪Cold friends to me: +∖what do they in the north,
When they should serve ∧∖their sòvereign in the west?

—*King Richard III.*

Fierce Determination; Imperious Demand.

∧∖I wìll be satisfied: ∩∪deny me this,
/∧And an eternal cùrse fall on you! +∖Let me know—
+∖Why sinks that caldron? ∧∖and what nòise is this?

—*Macbeth.*

Contemptuous Rebuke.

∖Gò, ∧∖show your slàves how choleric you are,
/∧And make your bòndmen tremble.

—*Julius Cæsar.*

Challenge; Triumph; Finality.

O Grave! +∖where is thy victory?
O Death! +∖where is thy sting?

—*Pope—The Dying Christian to his Soul.*

Laziness, Luxurious Drowsiness. (Last line.)

∩A joy| intense,
The cooling sense
∖Glides down my drowsy indolence.

—*Read—Drifting.*

Astonishment; Absolute Conviction; Contempt; Vehement Demand.

∧Is it not mònstrous, ∩∪that this plãyer here,
∧But in a fìction, ∩in a drêam| of passion,
/Could force his soul so to his own conceit,
/∧That, from her working, all his visage wànned,
+∖Tèars in his eyes, ∧∖distràction in's aspect,
∧∖A broken voice, and ∧his whole fùnction| suiting
∧∖With forms to his conceit? /∧And all for nòthing!
∧For Hècuba!
+∖What's Hecuba to him, ∧∖or he to Hecuba,
That he should +∖wêep for her?

—*Shakespeare—Hamlet.*

Desolate Grief. Rising Semitonic Vanishes.

◟O Absalom! ◟my son! my son!

Despondency. Fatigue.

My soul is weary, and I fain would sleep.
—*Shakespeare—King Richard III.*

Here lie I down, and measure out my grave.
—*As You Like It.*

Renunciation.

Lay your earthly fancies down,
And in the vast cathedral leave him.
—*Tennyson—Ode on the Death of the Duke of Wellington.*

Patient Submission.

∩∪And with all brief and plain conveniency,
◟Let me have judgment, and the Jew his will.
—*Shakespeare—The Merchant of Venice.*

Pensive Speculation; Mournful Reverie. Smooth, Gentle Falling Sweeps prevail.

But where, thought I, is the crew? Their struggle has long been over; they have gone down amidst the roar of the tempest; their bones lie, whitening, in the caverns of the deep. Silence—oblivion—like the waves, have closed over them; and no one can tell the story of their end.
—*Irving—The Sketch-Book.*

THE FALLING SWEEP IN 'IMITATIVE MODULATION.'—In the half-dozen examples following, the symbolized portions may be made finely pictorial and impressive, by delivering them in well-adjusted Falling Sweeps. Study each case in its environment, and do not rest with mere assent to the principle involved. Work and work, until 'it does itself.' An ounce of real accomplishment is worth a ton of 'bookish theoric', valuable as that may—or may not—be.

Some lay down,
And hid their eyes, and wept; and some did rest
Their chins upon their clenchéd hands, and smiled;
And others hurried to and fro, and fed
Their funeral piles with fuel, and looked up
With mad disquietude on the dull sky,
The pall of a past world; and then again
With curses, ^\cast them dòwn upon the dust,|
And gnashed their teeth, and howled.
—*Byron—Darkness.*

\Over the mountains winding down,
+\Horse and foot, into Fredericktown.

His leprosy was cleansed, and he +\fell down
+\prostrate at Jesus' feet,| and worshiped him.
—*N. P. Willis—The Leper.*

And the stately Spanish men to their flagship bore him then,
Where they laid him by the mast, old Sir Richard caught at last!
And they praised him to his face, with their courtly foreign grace;
But he rose upon their decks, and he cried:
'I have fought for Queen and Faith like a valiant man and true;
I have only done my duty, as a man is bound to do:
With a joyful spirit, I, Sir Richard Grenville, die!'
^\And he fell upon their decks, and he died.
—*Tennyson—The Revenge.*

And the little Revenge herself ^\went down by the island crags,
^\To be lost evermore in the main. —*Id.*

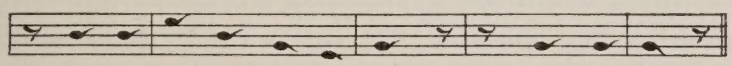
—for one heard the quick wheeze
Of her chest, saw her stretched neck and staggering knees,
^\And sunk tail, ^\and horrible heave of the flank,
^\As down on her haunches she shuddered and sank.
—*Browning—How They Brought the Good News from Ghent.*

'How they'll greet us!'—and all in a moment his roan
^\Rolled neck and croup over,| lay dead as a stone.
—*Id.*

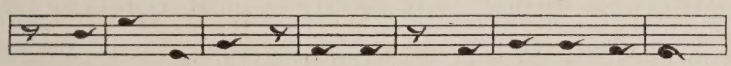
The stanza from Longfellow's 'The Bridge', page 169, was used to illustrate the adaptation of measure to thought and feeling. 'The image of rapid descent' of the discussion, however, is really embodied as much in the descending melody as in the movement; in fact, the triple measures suggest swiftness, from their contrast with the prevailing double measures of the poem, and it is the falling melody that summons the image of visible descent. The line,—

Down stepped Lord Ronald from his tower,—

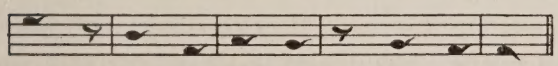
in Tennyson's lovely poem, 'Lady Clare,' almost compels the use of a wide falling melody.



And he fell up- on their decks, and he died.



Rolled neck and croup o-ver, lay dead as a stone.



Down stepped Lord Ronald from his tower.

THE VOCATIVE, FOLLOWING A STRONG IMPERATIVE.—The vocative word or phrase, immediately following a strong imperative, or its equivalent, continues the Falling Sweep. If the vocative contains the element of positive assertion, it should generally take the falling intonation, even when standing alone or at the beginning of a sentence or clause.

EXAMPLES.

∩Rouse, ⟍ye Romans! ∩Rouse, ⟍ye slaves!

⟍Down, +⟍soothless insulter!

⟍Get you hence, ⟍sirrah! +⟍saucy fellow, +⟍hence!

⟋I'll cross it, though it blast me. +⟍Stay, ⟍illusion!

◝\Thou liest, ◝\abhorred tyrant!

◝\Thou bloodier villain
Than terms can make thee out!

∩Hail, ∩King! for so thou art.

Pale, trembling -\coward! +\there I throw my gage.

\Villains! ∪you did not threat, /when your vile daggers
+\Hacked one another ∪in the sides of Cæsar!

\Charge, \Chester, +\charge! +\On, \Stanley, +\on!

THE FALLING SWEEP, AS SOMETIMES USED IN THE CLOSING MELODY OF LONG AND IMPASSIONED DIRECT QUESTIONS.—The overlapping rising sweeps of long and vivid direct questions, if applied to the very end, would often involve the risk of carrying the voice to so high a pitch that the closing words, which should be the most impressive, would be given in a shriek, or as a puny and ignominious squeak. Besides, there is the desirability of securing the liveliness of effect that comes from legitimate contrast.

By employing a strong Falling Sweep upon the last member of the sentence,—the Sweep extending to the last emphatic word or phrase, which takes initial pitch consecutively from it,—the closing emphatic rise is kept within easy range, and may receive full force and volume. The Falling Sweep, so used, as an occasional special effect, not only enriches the melodic scheme, but serves to express the sincerity and authority of the speaker's conviction.

Take in illustration the last sentence of the extract from Patrick Henry, page 403. Read the sentence as notated, until the last clause is reached; read 'enemies shall have bound us hand and' as a strong Falling Sweep, joining the preceding melody smoothly and carrying the voice down to low pitch; begin 'foot' at the pitch level so reached, and the word is yours! Compass, resonance, volume, stress, are all at your command, to confer upon the little syllable a thrilling potency. Not only is the mere sound improved

by the change, but the contrasting melody serves as a climax to the preceding rising series.

-/Shall we acquire the means of effectual re-|-/sistance, by lying su-|-/pinely on our| -/backs, and| -/hugging the de-|-/lusive phantom of| -/Hope, until our| +\ènemies shall have| +\boùnd us| +\hànd and| /fo͝ot?

The two following sentences, from the same speech, probably receive their most appropriate rendering with a similar intonation on the closing members.

/Have we shown ourselves so un-|-/willing to be reconciled, that| +\fòrce must be called in to ∩wĩn bãck /our love?

/Is life sõ dear, or| -/peace sõ sweet, as to be| +\pùrchased at the| +\prìce of| +\chàins and /slăvery?

The Climax Sweep. Symbol: /^.

This is a frequent and very expressive form of intonation, appropriate, and often indispensable, in the vocal embodiment of growing and culminating feeling and intention,—as in invective; bold, impassioned argument; intensified assertion; heroic, imperative, rapt, and high-wrought moods generally; and vivid simile and comparison.

All the expressive elements of voice—volume, movement, quality, stress,—are cumulative in the Climax Sweep, and enforce the intonation. Observe, however, that, without the ascending melody, followed by the culminating falling slide or sweep, all the other elements, in whatever combination, come short of the climax effect. This may be accepted as almost universally true. There is now and then an exception, which, of course, must be treated in an exceptional way.

Occasional falling slides are, if necessary, made, on the way to the culminating point; but should be so graduated in pitch, stress, and volume, and so recovered from, as not to destroy or impair the total melodic outline. Often they

strengthen it. In this way, we may have a series of climaxes, each successive one capping the one preceding. For example:—

1.

\Strike /till the last armed foe expires!
+\Strike /for your altars and your fires!
+\Strike /for the green graves of your sires,
+\God, and your native land!

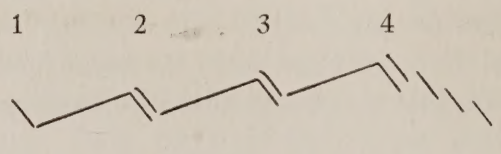
Make each 'Strike' a falling fourth or fifth; also, the last syllable of each line,—'-pires,' 'fires,' 'sires,' 'land'; and 'God,' 'and,' 'na-,' in the last line.

In each of the first three lines, after 'Strike', give the remainder of the line as a Climax Sweep, taking initial pitch from the vanish of 'Strike'; and begin and end the culminating falling slide at the end of the line distinctly higher than the slide on 'Strike' at the beginning of the line.

The second 'Strike' should begin distinctly above the radical of '-pires'; the third 'Strike' in the same degree above the radical of 'fires'; and 'God' in like manner above that of 'sires',—being the climax word of the stanza.

'Strike—Strike—Strike' forms a symmetrical ascending series of falling slides; but, in a thoroughly good rendering of the stanza, all the emphatic slides order themselves in regular melodic and dynamic progression.

The last line is a downward intonation,—a succession of strong falling sweeps, lapping over, and forming an emphatic cadence. 'And,' in the last line, Mr. Murdoch rendered as a strong falling wave; giving it, as he said, the force of 'as well as', and placing love of country next to love of God. The stanza may be outlined to the eye thus, the numerals designating the lines:—



THE SYMBOL, AS APPLIED IN A CLIMAX SERIES.—When there are several rising-sweep members of a climax construction, typographical limitations prohibit the use of a fractional symbol; so that, in the notated examples that follow, the rising-sweep character will precede each member of the series, until the completing one is reached; which will be indicated by a preceding falling-sweep character, thus,— / / / \. The successive groups preceded by the rising-sweep symbol are to be understood as joining end to end in pitch, forming, substantially, a continuous rising melodic progression. The culminating falling sweep joins the termination of the last rising sweep with or without a pitch transition, as may produce the best total effect.

It is plain, from the above example, that the Climax Sweep is, essentially, a melody formed by the union of the Rising and the Falling Sweep in a consistent, coherent aggregate, with a special meaning and purpose.

2.

(1)/The ferocious enemy sàllies from his concealment, (2)/puts the Roman cavalry to the rout, (3)^and falls upon the foot. Everything is (1)/alárm, (2)/confúsion, (3)^ and disòrder. Every one is doubtful what course to take; -∩every one ∩but Cæsar. (1)/He causes the bànner to be erected, (2)/the chàrge to be soúnded, (3)^the soldiers at a distance to be recàlled; ^all in a mòment. /^He runs from place to plàce; ^his whóle fràmel is in action; /his wórds, /his loóks, /his mótions, /his géstures, ^exhort his men to remember their former valor. /He draws them up,/and causes ^the sìgnal to be given; ^all in a mòment. The contest is ^doúbtful and drèadful:| twò of his legions are ∩entírely surroùnded. (1)/He seizes a bùckler from one of the prìvate mén, (2)/puts himself at the hèad of his broken troóps, (3)/darts into the thìck of the báttle, (4)+^rèscues his legions, ^and overthrôws the ènemy!

—*Sheridan Knowles.*

For just rendition, the first two clauses of the first and fourth sentences and the first three clauses of the closing sentence above must have a vivid rising-pitch progression; the following clause, in each instance, taking up and continuing the rising movement from the terminal pitch of the preceding clause. In the clauses designated, a falling distinctive slide or sweep on the syllables and words marked with the grave accent will give clearness of emphasis and a desirable variety and animation to the melody; but must be followed, in each case, by an upward spring, or skip, on the next succeeding accent, to recover the ground lost in making the falling movement, and so to preserve the unity of the briskly anticipative intonation. In the first and last sentences, the last clause should receive a decided falling sweep, expressive of culmination.

In the fourth sentence, the third clause is best read as a rising melody, until the last syllable, '-called,' is reached, which receives a falling slide of the fourth or fifth: in other words, it conforms to the Climax Sweep, continuing and completing the motive of the two preceding clauses. Why a falling, rather than a rising, slide, on '-called?' For the reason that the phrase 'all in a moment' is evidently intended to be distributive: that is, the raising of the banner, the sounding of the charge, and the recall of the soldiers are all comprehended by 'in a moment.' Were 'recalled' given the rising or suspensive intonation, it would attract, by its anticipative meaning, the phrase 'all in a moment', and appropriate and restrict it to itself,—even with a long pause interposed. The falling intonation on 'recalled', re-enforced by the pause, acts as an effectual bar to monopoly, and 'all in a moment' is at once perceived to modify all three of the preceding clauses. (See page 136, 2.)

In the second sentence, 'confusion' must be distinctly higher in the pitch of its accent than 'alarm', or the tameness of matter of fact is the result. The sum-total of effect on

the phrase 'alarm, confusion, and disorder' is the falling-wave sweep, ∩ or ∧; of which other examples occur in the extract. The close resemblance between this contour and the Climax Sweep will be recognized. Their motives are very similar, if not identical; but the Climax Sweep is comparatively formal, elaborate, deliberate, rhetorical. The falling-wave sweep is usually employed to bring out the admirative or exclamatory value of a single word, a phrase, or a limited cluster of words; while the Climax Sweep is applied to whole clauses, stanzas, series, and sentences.

The terminal melody of all the anticipative clauses should rise briskly, and the terminal accents must be sharply stressed and distinctly inflected, or the spirit evaporates.

'Every one but Cæsar,' closing the third sentence, is referential in motive, and should receive the double-wave-rising contour, ∩∪, with echoing accentual sweeps. Cæsar is the sole and marked exception to the statement of the preceding clause; and the intonation suggested, causes the mind of the hearer to glance or refer from 'Cæsar' back to the doubt and dismay just now imputed to 'every one.'

The series, 'his words, his looks,' etc., should be a rising sweep, with rising thirds or fourths on the accents. A falling sweep on the last word of the series would give it the force of, 'and more than all,—or, especially,— his gestures.'

'Whole frame,' 'doubtful and dreadful,' and 'entirely surrounded,' like 'alarm, confusion, and disorder,' and 'all in a moment,' appropriately receive the falling-wave contour, expressive of surprise, astonishment, dismay. The falling-wave, rising-wave, and double-wave-rising sweeps will be fully discussed and illustrated farther on.

3. /The steed,
/The mustering squadron, /and the clattering car,
/Went pouring forward with impetuous speed,
\And swĭftly forming in the ranks of war.
—*Byron—Childe Harold.*

27

4. Then shall our names,—
Familiar in his mouth as household words,—
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloster,
Be in their flowing cups freshly remembered.
—*Shakespeare—King Henry V.*

In the above, throw the second line into the ∩∪ contour, twice repeated —

∩∪Familiar in his mouth ∩∪as household words,—

depressed a little in pitch and accelerated in movement, but well colored with hearty enthusiasm, by means of median stress and mellow orotund. The rest of the sentence should be read with a steady, gradual rising sweep, as far as the end of the fourth line: but the progression is best made by stepping up one tone—a second—on the terminal accent of each group,—'names,' 'King,' 'Ex-,' 'Tal-,' 'Glos-,'— with crescendo force and volume. The first accent of each successive group takes pitch from the last accent of the group preceding, and the enclitics keep the level of their governing accents; so that the melody is a rising succession of melodic phrases of the monotone, a second apart in pitch. The last line is the culminating falling sweep; 'freshly,' a falling emphatic sweep, overlapping the sweep of the first part of the line.

5.
And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bond man, and every free man, hid themselves in the dens and in the rocks of the mountains.
—*Revelation, VI.*

Read the first phrase as a separate group, and group the remainder of the series in pairs. (See Grouping of Series.) Read the first group in monotone; let 'and the' of the second

group continue the monotone on the same note, after the preceding grouping pause; step up one tone on 'great', and on its level read the rest of the group in monotone; the third group in like manner, stepping up one tone on 'chief'; step up again one tone on 'every,' 'bond man,' 'every,' each phrase a monotone; 'free man,' the culminating falling sweep, —the radical pitch of 'free' a tone higher than the immediately preceding 'every.' The climax contour is justified in the fact that the series is equivalent to 'the whole human race.' At each rise, increase force and volume. 'Hid,' falling fourth or fifth. The remainder of the sentence takes pitch from the vanish of 'hid', and is best read in monotone, until the last word is reached, which naturally receives the first duad cadence.

6.

/The clear conception, -∩outrunning the deductions of lōgic, +/the high pūrpose, /the firm resōlve, /the dauntless spírit, /speaking on the tóngue, /beaming from the éye, /informing èvery feature, /and urging ∩the whóle mân /ōnward, ∩ríght ònward, /to his object: +\thìs, +\thìs, is eloquence.

—*Daniel Webster.*

With the exception of 'outrunning the deductions of logic', which is parenthetic, and consequently to be slurred, the intonation is, in design and motive, a rise, as far as the first 'this.' 'The whole man' and 'right onward' may receive the falling-wave outline, as marked; but if so, the next succeeding accent, in each case, should be distinctly higher than the highest point of the wave sweep: that is, 'and-urging-onward-to-his-object' should be unified into a rising-sweep effect, in spite of the falling-wave interruptions The climax is made by emphatic repetition of the word 'this.' Strike the radical of the first 'this' at least a third higher than the terminal pitch of 'object'; and the second 'this' as much

higher than the first, with stronger volume and force. It is a feeble and scrawny word to be given so important a place.

7.

/^You common cry of cùrs! /whose breath I hate
/As reek o' the rotten fēns; /whose loves I prize
/As the dead carcasses of unburied mēn,
/That do corrupt my āir: +\Ì banish +\yoù!
—*Shakespeare—Coriolanus.*

Climax on 'curs' and 'I banish you.' The inflection on 'curs' should be falling; because Coriolanus is not using an epithet of respect and compliment, but one as offensive as he can devise; and the assertive inflection, and a strong one, is essential, to express his determination to attach it to the people, whether they accept it or not.

Avoid falling inflections on 'fens', 'men', and 'air'; because they terminate subordinate clauses, that will be made sufficiently prominent by aspirated orotund, abrupt stress, rapid movement, and rising melody; while the rising terminations make these clauses self-applied goads, with which the speaker urges himself vindictively forward to the scornful 'I banish you!' that is seething in his heart and brain from the beginning of the speech. From 'whose breath' to 'air' is a progressively rising sweep.

The people, by the mouth of their tribune, Junius Brutus, have just pronounced sentence of banishment against Coriolanus. 'I banish you!' is the essence of his reply, and stands for, 'You say you banish me: my answer is, Not so!—I banish you!' 'I' is the climax word; its radical should be struck distinctly higher than the vanish of 'air', and its inflection should be a swift falling slide of the octave, with no upward hook at the vanish. 'Banish' is unemphatic, being repetitious, and should take pitch from the vanish of 'I;' 'you' should have strong final stress, and complete the downward intonation, joining pitch with 'banish.'

In the first line, 'whose' takes pitch from the vanish of 'curs', to make what follows consecutive, vocally, with the vocative phrase. (See Continuative Melodic Sequence, Following an Emphatic Falling Intonation, page 331.)

8.

∩∪You mãy, -∩∪if it be God's will, +∩∪gãin our ∩∪bãrren ∩∪and rũgged ∩∪mõuntains. But, ⟋⟍like our ancestors of òld, ⟋⟍we will seek refuge in wilder and more dìstant sòlitudes;| and, ⟋⟍when we have resisted to the lást, ⟋⟍we will stàrve, ⟍in the ìcy wàstes of the glàciers. ∩Ây! ⟋⟍men, women, and chìldren, ⟋⟍we will be frozen into annihilation togèther, ∩ere ône ⟍⟋frêe Swítzer ⟍will acknòwledge a fòreign màster!

—*Scott—Anne of Geierstein.*

Falling culminating inflections or sweeps on 'old,' 'distant,' 'starve,' 'children,' 'together'; each successive rising progression beginning at the vanishing pitch of the preceding group. After the grouping pause at 'last', 'we will' continues the rising melody. After the first concessive sentence, the passage abounds in climaxes.

9.

(⟋⟍)⟍Remorseless, +⟍lecherous, +⟍treacherous, +⟍kindless ⟍villain!

Here each accent has a falling fifth, and each word, from the radical of its accent, is a strong falling sweep. Nevertheless, the climax is readily and vividly accomplished, by striking each successive accented radical distinctly higher than its predecessor,—'kindless' being the culminating word. 'Villain' may take initial pitch from the vanish of 'kindless'; or it may overlap, having its starting-point lower than the radical of 'kind-' and higher than that of '-less.' In the former case, the emphatic force of 'villain' is inferior to its cadencial value; in the latter, the word is about equally emphatic and cadencial. The contour of the line, as a whole,

defined by its accents and the terminal falling sweep, is the Climax Sweep; as indicated by the prefixed bracketed symbol.

10.

He spoke of wrongs too long endured,
Of sacred rights to be secured;
Then from his patriot tongue of flame
The startling words for freedom came.
And, rising on his theme's broad wing,
And grasping in his nervous hand
The imaginary battle-brand,
In face of death he dared to fling
Defiance to a tyrant king!
—*Read—The Wild Wagoner of the Alleghenies.*

A moderate climax contour appropriately belongs to the two lines beginning, 'Then from his patriot tongue,' culminating on 'freedom', and sweeping downward thence to the period. A more vivid climax begins with 'And, rising,' and extends all the way to and culminates on 'defiance.' It requires nice judgment and skill to dispose well of the first three lines of this sentence, after 'And.' Syntactically, they should be slurred; but for their rhetorical value and for the climax as a whole, they must not go into the background. The movement should be perceptibly quickened, and the rise in pitch made very gradual as far as to 'battle-brand'; then 'battle-brand, In face of' should rise vividly,—'battle-brand' being spoken rapidly and explosively, and 'In face of' quite slowly. At 'death' there is a bold culminating falling fifth; but the rising progression is immediately resumed, and continued to the climax word of the stanza, 'defiance'; which may well be lower in pitch than 'death', but with thorough stress, full volume, and full orotund vocality. After the falling sweep on the last two syllables of 'defiance', the rest of the line continues strongly in the same direction, with falling fifths on the accents.

11.

Let them pull all about mine ears; present me
Death, on the wheel, or at wild horses' heels;
Or pile ten hills on the Tarpeian rock,
That the precipitation might downstretch
Below the beam of sight; yet will I still
Be thus to them.

—*Shakespeare—Coriolanus, III., ii.*

The above sentence is best read, I think, as a series of climax contours, culminating successively on 'all', 'heels,' 'ten,' 'rock,' and 'sight'; until the last clause is reached, which should be a strong falling sweep, with wide falling waves or slides on 'yet,' 'still,' 'thus,' 'to,'—'yet' overlapping 'sight', by higher radical pitch.

In a well-ordered and symmetrical presentation of the lines, 'all—Death—heels—rock—sight—yet' are in regular rising-pitch progression; by which means the minor climaxes are piled one upon another, and the sentence itself is made vocally a climax.

Make a marked grouping pause after 'Death.' (Example 5, page 137.) The reopening 'Or' should have a wide rising concrete, with thorough stress. The continuing or resuming pitch, after each climax word, should be exactly the vanishing pitch of that word; except in the case of 'yet', as noted.

12.

1 ∧Once mòrel unto-the-breach, ∨dèar friénds, +∨ ònce móre,
2 ∩∪Or close the wall ũp ∩∪with our Ẽnglish dẽad.
3 In peace, there's nothing so becomes a man
4 As modest stillness and humility;
5 ⁄But when the blast of wãr blows-in-our-ears,
6 ⁄^Then imitate the action of the tìger:
7 +\Stìffen the sìnews, ⁄^summon up the bloòd,
8 ∧Disguìse =fair nature ⁄^with hard-favored râge:
9 ⁄^Then lend the eye a tèrrible aspect;

10 /Let it pry through-the-portage-of-the-head
11 /^Like the brass cànnon; /let the brow o'erwhelm it
12 /As fearfully as doth a galléd rock
13 /^O'erhang and jutty his confounded bàse,
14 \Swîlled with the wîld and wâsteful ôcean.
15 /Now set the teeth, /^and stretch the nostril wîde;
16 /Hold hard the breath, /and bend up every spirit
17 /^To his full heìght! +\Ôn, \ôn, you \/nôblest Énglish,
18 ∩∪Whose blood is fet ∩∪from fathers ∩∪of wãr-proõf!
19 /Fathers that, /^like so many Alexànders,
20 /^Have in-these-parts from morn till èven | fought,
21 \And sheathed their swords for lack of argument!
22 ∩∪Dishõnor not ∩∪your mõthers; /now attest
23 /^That those whom you call fathers dìd beget you.
24 /\Be còpy| now/to men of grosser blood,
25 \And teach them how to war. -/∩And yoû, ∩good yeômen,
26 ∩∪Whose limbs were made in England, /show us here
27 \The mèttle of your pasture: /let us swear
28 /^That you are wòrth your breeding; ∩∪which I doubt not,—
29 ∩∪For there is nõne of you ∩∪so mean and base,
30 ∩∪That hãth not ∩∪nõble lũster ∩∪in his ẽyes.
31 /^I see you stand like grayhounds in the slìps,
32 \Strâining upon the start. /~The game's afoõt!—
33 +\Fòllow your spìrit: /and upon-this-charge,
34 /Crý, +\Gòd for =Harry, +=England, \and Saint George!

—*Shakespeare—King Henry V.*

The hyphenated phrases, aside from compound words, are to be read as slurred masses, as being repetitious, taken-for-granted, or circumstantial.

The repeated 'once more', at the end of line 1, is best rendered, I think, as notated,—'once' being now the positive, governing word. As I read the phrase, the two words have opposite inflections, and their radicals are on the same pitch,

so that the contour is disjointed, ∨′. So read, the phrase suggests the ellipsis, 'Now for our last, our crowning effort! This time it is, do or die!' Line 2 means: 'If we are too craven to enter this breach, that has cost us so many lives, undo the work: build up the enemy's wall again with the bodies of our slain comrades.' The referential contour is heard twice in the line, but the grim irony of the speaker holds it within narrow pitch limits, so that the curving contours are barely perceptible.

Lines 3 and 4, natural quality, moderate force, brisk colloquial movement.

Line 5, a steady rising sweep, with 'war' strongly waved and stressed, pointing back to 'peace'; line 6 takes up and continues the rising progression to the climax word, 'tiger.' The details of 'the action of the tiger' extend to the middle of line 17. Lines 7 and 8 are prologue to the series of climaxes following, and a connecting link between them and lines 5 and 6. 'Stiffen the sinews' I read as a strong falling sweep, the verb predominant, the whole sweep echoing the falling intonation of 'tiger'; 'summon up the blood,' a sharp climax outline, 'blood' the ruling idea; 'Disguise,' strongly imperative, 'fair nature,' monotone, with moderate force and quantity, 'with hard-favored rage,' moderate climax or falling-wave sweep, but enforced with strong thorough stress on the accents.

At line 9 we arrive at the beginning of the climax series. To be well read, they must be cumulative. Take the climax words,—'terrible—cannon—base—wide—height,'—and pronounce them in order, with falling intonation on each, but with constantly and equably rising pitch and stronger and stronger force and volume—a graduated rising scale of pitch and force. Then read the lines, from 'Then lend' to 'To his full height', and keep on reading them, until each climax has its individual value, and each climax word has its pre-

determined relative place in the scale. The vanish of each preceding sweep is the starting pitch of the next.

In the passage beginning, 'let the brow,' follow a similar plan, lest the melodic structure fall to pieces. The significant words—or, rather, their accents—are the framework of the melody:—'let—brow—whelm—fear—gall—rock—hang—jut—found—base—swilled—wild—waste—o-':—the melody rising steadily by near degrees, accent after accent, to 'base', the keystone of the structure and the summit of the melody. 'Base—swilled—wild—waste—o-,' form a falling progression, and should have falling or falling-wave inflections.

Lines 20, 23, 26-27, 27-28, should receive moderate, but not tame, Climax Sweeps. The sweeps should be very vivid on the comparisons, lines 19 and 31.

'God' is the climax word of the speech; the five words preceding should be read as a spirited rising sweep.

'And teach them how to war' is a crux to many readers and actors. Sometimes 'teach' is taken as the central idea; again, 'them'; again, 'how'; and yet again, 'war.' Which of these is the right emphasis? None of them! Everything in the clause has already been said: it is all contained in the purport of the whole speech, and specifically contained in the 'Be copy' of the line before. It simply rounds out the rhythmic form of the sentence, without adding anything but length and rhythmic sound. Pronounce the words with good round tone, falling melody, and equal force on the accents, and your duty is done.

13.

I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;

Though bladed corn be lodged, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken,—answer me
To what I ask you.

—*Shakespeare—Macbeth.*

Read as a series of climaxes—climax upon climax; with the supreme culmination on 'sicken.' Or: Make a high-pitch grand climax on 'together'; then, a transition to low pitch on 'Even till destruction sicken', to which give a strong falling sweep. In the fifth line, 'up' completes and intensifies the meaning of 'swallow', and receives the climax falling slide.

The fact that 'palaces and pyramids' are the most stable and permanent structures built by human hands would justify the admirative falling-wave contour, ∩, on the phrase, giving it the force of 'even palaces and pyramids.'

14.

/Call me their tràitór! ∩Thou injûrious \trìbune!
/^Within thine eyes sat twenty thousand dèaths,
/^In thine hands clutched as many mîllions, /in
/^Thy lying tongue bòth numbers, /I would say,
/\Thou lîest, /unto thee, | with a voice as free
^\As I do pray the gods.

—*Id.—Coriolanus.*

At 'Within thine eyes' begin a climax series, culminating successively on 'deaths,' 'millions,' and 'both', carefully graduating those words in pitch and force.

In the first line, 'traitor' may be read with:—a strong falling sweep, with falling slides, expressing indignant astonishment, disdain, and denial; a wide rising intonation, with rising inflections—slides or waves—making of the clause

a scornful, angry inquiry; or a strong, abrupt falling slide on 'trai-', and a strongly stressed rising slide on '-tor', the radicals of the two syllables on the same level— ˎ′,— combining the moods of the two first readings, in a disjointed rising-wave contour of vehement denial and scornful question. Vocally, the answering denial precedes the question. Of the three interpretations, I give the last decidedly the preference.

15.

But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
—*Id.—Julius Cæsar.*

From clause to clause through the first four lines, the intonation rises,—though somewhat irregularly, from the exigencies of word emphasis,—to the falling portion of the Climax Sweep, beginning on 'stones.' 'Brutus,' first line, and the first 'Antony', second line, should be given a rising-wave contour, ∨ or ∩, to enforce the condition. 'Put a tongue' and 'every wound' might well receive the falling wave melody, ∧ or ∩, but so adjusted as not to counteract the rising progression.

16.

Last noon beheld them full of lusty life;
Last eve, in beauty's circle proudly gay;
The midnight brought the signal-sound of strife;
The morn, the marshaling in arms; the day,
Battle's magnificently stern array!
—*Byron—Childe Harold.*

Stress, movement, and quality should change with the picture. Moderate Climax Sweep on the third line; a stronger on the penultimate clause; melodic and dynamic climax on 'Battle's'; the fifth line a falling culminating sweep.

17.

/Under his spurning feet, /the road
/^Like an arrowy Alpine rìver| =flowed,
/And the landscape sped away behind
/^Like an òcean, /^flying before the wînd:
/And the steed, /^like a bark fed with fùrnace =īre,
=Swept ōn, /^with his wild eyes full of fîre.
/But, lō! /^he is nèaring ^\his heàrt's desìre!
/^He is snuffing the smòke =from the rōaring frāy,
/^With Sheridan only fîve \mîles awây!
—*T. Buchanan Read—Sheridan's Ride.*

Full of climax effects. Strong culminating slides or sweeps, with vivid stress, on 'river,' 'ocean,' 'wind,' 'furnace,' 'fire,' 'nearing,' 'smoke,' and 'five.' The rising slide, or at least the monotone wave, is necessary on 'ire', to point forward to 'Swept on', the predicate of 'steed', and hold the melody together. 'Five' is the climax of the stanza, and should, of course, be the vocal climax.

18.

Flash'd all their sabres bare,
Flash'd as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wonder'd.
—*Tennyson—The Charge of the Light Brigade.*

Gradual, steady rising progression from the beginning to the climax, on 'army.' 'Bare,' 'air,' 'there,' poetic monotone.

19.

/^Step but a foòt /within that holy ground,
/And on thy hēad,—/^ây! /^though it wore a crôwn,—
/^I launch the cùrse \of Rôme!
—*Bulwer—Richelieu.*

'Within that holy ground, and on thy head I launch the curse,' should be all of a piece melodically,—a continuous

rising progression, not weakened, but even strengthened, by the very emphatic interjected 'ay! though it wore a crown'; 'ay' and 'crown' being treated as climax words. The intermediate words, 'though it wore a' and 'I launch the', require a perceptible stretching of quantity and interval on the concretes, in order to give the appropriate pitch adjustment to 'crown' and 'curse,'—'ay—crown—curse' being symmetrical in the rising progression of their wave-crests and radical.

20.

/Our ancient word of courage, /fair Saint George,
/^Inspire us with the spleen of fiery dràgons!
—*Shakespeare—King Richard III.*

Rising intonation throughout, to the climax on 'dragons.' 'Fair Saint George' should not be slurred, but incorporated fully in the rising sweep, with strong median swell or thorough stress and somewhat extra quantity: it is not explanatory, but fervid exemplary reminder.

21.

/And if thou prate of mõuntains, /let them throw
^\Mîllions ^\of àcres òn ùs; /till our ground,
/Singeing his pate against the burning zone,
/^Make Ossa ^\like a wàrt!
—*Id.—Hamlet.*

Climax on 'Millions' and 'Ossa.' 'Pate' may have a sharp, decided falling slide, making 'Singeing his pate' exclamatory; but, if used, it should not derange the continuity of the rising melody. After 'Ossa', a transition to very low pitch, with suppressed force and intensely guttural quality, will be effective. 'Mountains' requires the ∩∪ contour, to express sarcasm; also, because the clause is conditional; and because it refers to a previous speech of Laertes.

22.

O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever livéd in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,—
Which like dumb mouths do ope their ruby lips,
To beg the voice and utterance of my tongue,—
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile, when they behold
Their infants quartered with the hands of war;
All pity choked with custom of fell deeds:
And Cæsar's spirit, ranging for revenge,
With Até by his side, come hot from Hell,
Shall in these confines with a monarch's voice
Cry, 'Havoc,' and let slip the dogs of war,
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

—*Id.*—*Julius Cæsar.*

The first four lines are all contrition, love, and grief; except the one word, 'butchers!' in which Antony strives to vent his fury of hate and execration, perforce suppressed and cloaked throughout the whole scene till now.

Line 5, with an abrupt transition from the comparatively low pitch of 4, makes a wide falling sweep from a high pitch.

Line 6 should be a moderate rising sweep, with growing force and volume; its thought is completed by line 9. Melody and meaning culminate on 'curse', which receives a falling fifth, with strong radical stress; beginning a falling sweep which finishes with the line. Lines 7 and 8 are parenthetic, but on account of their pathos should not be overslurred.

10, 11, combine in a Climax Sweep.

12 begins at the closing pitch of 11, with a marked rising progression, which runs through 13, and to 'smile' in 14, a climax. At the vanishing pitch of 'smile' resume the rising melody, to culminate, first, on 'infants', and instantly again, with higher pitch, stronger stress, and wider intonation, on 'quartered'; the remainder of the line completing the falling sweep.

'All pity choked' in intention is another climax; but the syllables are so few, that it is difficult to render it vocally so as to be clearly distinguishable from the falling-wave sweep. Let Shakespeare be responsible for that! 'Choked,' with the following portion of the line is a falling sweep.

'Havoc' is the climax of the speech. The statement proper is,—'Cæsar's spirit shall cry, "Havoc."' The accompanying circumstances—'ranging for revenge, With Até by his side, come hot from Hell,—in these confines with a monarch's voice'—should be somewhat subordinated by accelerated movement, but should participate in the rising melody. 'And let slip the dogs of war' completes the falling sweep begun on 'Havoc.'

'Carrion,' 'men,' 'groaning,' 'burial,' should be strong overlapping falling intonations.

23.

Who is here so base that would be a bondman? If any, speak: for him have I offended. Who is here so rude that would not be a Roman? If any, speak: for him have I offended. Who is here so vile that will not love his country? If any, speak: for him have I offended. I pause for a reply.

—*Id.*—*Julius Cæsar.*

Make the questions, the conditional clauses, and the repeated 'speak' cumulative. The motive of the questions being stern condemnation, they are best read as strong falling sweeps, more and more earnest.

This passage is a fine example of effective climax, made without essential aid from the rising melodic progression. The melodic movement, group by group,—aside from 'if any,'—is, in fact, downward; but from higher and higher opening pitch on 'Who', and through wider and wider compass; while force, volume, and tone-color are cumulative.

'Vile' is the climax word of the question series, and should have a strong falling concrete, final stress, and aspiration. 'Speak—speak—speak' should be cumulative, and may well be arranged as a rising-pitch progression, with increasing force.

The last 'any' should receive, I think, a bold falling sweep, to express the confidence of Brutus that he has so well approved his cause that none of his audience will speak: it is really a triumphant challenge; and it is a climax. The last 'for him have I offended' should be spoken rapidly, with light, abrupt force, and contemptuously.

Enforce the alliterations,—'base—be—bondman,' 'rude—Roman,'—but take care not to overdo.

24.

How has expectation darkened into anxiety—anxiety into dread—and dread into despair!

—*Irving—The Sketch-Book.*

Another example of climax made upon the falling intonation. Darker and darker quality, and force, intense, but more and more suppressed, produce the necessary cumulative effect.

THE IMPERATIVE OF URGENCY, IMPATIENCE, AND ENTHUSIASM.—When urgency, impatience, or enthusiasm is to be expressed in imperative verbal form, the Climax Sweep is often appropriate; as illustrated in the three examples following.

1.

\Fìght, +\gèntlemen of Èngland! /^fíght, bold yeômen!
+\Drâw, +\àrchers, /^draw your arrows to the hêad!
/^Spur your proud horses hârd, /^and ride in bloôd;
/^Amaze the wêlkin ^\with your brôken stâves!
^/A thôusand| hearts are great within my bosom:
^\Advànce our stàndards, +\sèt upon our fòes!
/Our ancient word of coúrage, /fair Saint Geõrge,
/^Inspire us with the spleen of fiery dràgons!
^\Upòn them! +\Vìctory sits on our hêlms!

—*Shakespeare—King Richard III.*

2.

^\Begòne! /^run to your hoûses, -/^fall upon your knêes,
/^Pray to the gòds /^to intermìt| the plāgue
^\That needs must light on this ingràtitude!

—*Id.—Julius Cæsar.*

3.

/^Oh, sing unto the Lord a nêw song; /^for he hath done màrvelous things; /^his right hand and his holy arm hath gotten him the vìctory. (/^)/Make a jôy-/ful noise unto the Lord, ^/all the êarth;| ^/make a loûd noise, ^/and rejôice, -^/and sing prâise. /^Sing unto the Lord with the hàrp; ^\with the harp, and the voice of a psâlm.

—*From Psalm XCVIII.*

The Insupposable Conditional.—Frequently the conditional phraseology is used as a rhetorical figure, to present the insupposable, the impossible, or the preposterous in the strongest light. In this case, instead of the usual wave or rising melody, ending with a rising wave, the Climax Sweep is the appropriate intonation. The group of examples following will illustrate the principle.

1.

Besides, /^if they had been like the hundred-armed Briàreus,| the brave Argonauts would have given them their hands full of fight.

—*Hawthorne—The Golden Fleece.*

2.
Let any man do right, now, leaving then to do as it can; ⟋and if he were to live to the age of Methùselah, | ∪he would never do wrong.

—*Jane Taylor.*

3.
He has a soul to be saved, ⟋if he îs ⟍a gypsy.

4.
If it will feed nothing êlse, it will feed my revenge.

5.
⟋If he have the condition of a sâint, ∪and the complexion of a dẽvil, ⟋I had rather he should shrîve me ∪than wĩve me.

6.
⟋Though I speak with the tongues of men and of ângels, ∪and have not chãrity,| I am become as sounding brass, or a tinkling cymbal.

7.
Sir, you could not buy me, ⟋should you offer a mîllion.

8.
⟋Had I committed mùrder, ∪my conscience ∪could scarce ∪have afflicted me ∪mõre sevẽrely.

9.
⟋If it cost me my lîfe,| I'll have it!

10.
∪I shall obey, ⟋were she ten tìmes| our mother.

11.
⟋If we fâil, ∪it can be no wõrse for us.

12.
⟋Who brands me on the fòrehead, ⟋breaks my swôrd,
⟋Or lays the bloody scourge upon my bàck,
∪Wrongs me ∪not hãlf so much ∪as he who shuts
∪The gates of hõnor ∪on me; ∪turning out
∪The Rõman ∪from his ∪bîrthright.

—*Croly—Catiline's Defiance.*

13.

/^If there were no relìgion; /if that vast sphere, =out of which grow all the supereminent truths of the Bible, /^was a mere emptiness and voîd; /yet, methinks, /^the very idèa ∩∪of Fãtherland, ∩\the exceeding prèciousness /of the laws and liberties ∩∪of a great pẽople, /would enkindle such a high and noble enthusiasm ^\that all bàser feelings would be consûmed!

Vivid Similes and Comparisons.—Similes and comparisons, when vividly illustrative, usually require the Climax Sweep. The old rule of my boyhood, requiring them to be read with abated force, lower pitch, accelerated rate, and melody in or near the monotone, was erroneous: except when the resemblance is that of equality, is trite or obvious, or is inferior in dramatic interest or pictorial effect to the statement, person, or thing that it purports to illustrate.

Most comparisons contain more or less of exaggeration, of conscious untruth; and the mental, and consequently the vocal, instinct is, to insist upon the fiction as truth. It is 'telling a lie, and swearing to it.'

Keep in mind that, when the rising-sweep symbol, /, is repeated—without the bar, |, intervening—before successive groups, the terminal pitch of the preceding group (or line of verse) is to be made the initial pitch of the following group or line; so that the rising melody is practically continuous.

1.

/Forth from the pass, /in tùmult driven
/^Like chaff before the winds of hèaven,
^\The àrchery appear!
/\For lîfe, +/\for lîfe, /their flight they plȳ,
/While shriek and shout and battle-crȳ,
/And plaids and bonnets waving hīgh,
/And broadswords, flashing to the skȳ,
^\Are màddening in their rêar!

—*Scott—The Lady of the Lake.*

Two modes of treating the first three lines offer themselves.

Make a Climax Sweep of 'Forth from the pass the archery appear', with 'archery' as the culminating word; make 'in tumult driven' a descriptive circumstance, with a melody of its own; and make the second line another Climax Sweep, with rapid movement. Or: Make the principal clause a Climax Sweep, as before; and another of the whole construction, 'in tumult driven, Like chaff before the winds of heaven,' with accelerated movement,—a climax within a climax. Either reading is a good one. I have notated the sentence in accordance with the second view, but usually read it the other way, I believe.

In the fourth line, the repeated 'for life' is to be made more emphatic than the first, by higher radical pitch on 'life', stronger final stress, and greater aspiration.

Begin a vivid rising progression on 'their flight they ply', continue it through the next three lines, and culminate on 'maddening.' 'Maddening in their rear' should be a strong falling sweep, melodically unbroken. Make as long a pause as feeling or judgment prompts after 'maddening': separate the words, but keep the melody together. Do not substitute 'their ear' for 'their rear.'

Make short—very short—pauses after 'shriek,' 'shout,' 'battle-cry,' 'bonnets,' 'broadswords.' To appreciate the value of this suggestion, try the last four lines, with the indicated pauses omitted. Poetic monotone on 'ply,' '-cry,' 'high,' and 'sky.'

2.

Higher still and higher
From the earth thou springest,
Like a cloud of fire:
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest!
—*Shelley—To a Skylark.*

A smooth rising sweep from the beginning through the first and second lines; the simile continues the upward melody, which culminates as a Climax Sweep by means of a falling wave on 'fire.' Monotone melody, with full, mellow orotund and median swell, on the fourth line; its pitch being derived from the vanish of 'fire.' The last line should be a smooth, gentle rising progression, with crescendo volume, the Sweep completed by a falling wave on 'singest.'

3.

/^And now there came both mist and snôw,
/^And it grew wondrous côld:
And ice ^mást-hîgh =came floating bȳ,
/^As green as èmerald.
/The ice was hére, /the ice was thére,
/^The ice was all aroûnd;
/It cracked and grōwled, /^and rōared and hôwled,
/^Like noises in a swoûnd.
—*Coleridge—The Rime of the Ancient Mariner.*

4.

/He wóke—^\to dìe, ='midst flame and smōke,
/And shout and grōan, and saber-strōke,
/And death-shots falling thick and fast
/^As lightnings from a moûntain cloûd;
/And heard /^with voice as trùmpet =lōūd,
^\Bozzàris chêer his bànd.
—*Halleck—Marco Bozzaris.*

5.

∩Awây, +∩awây! ^\and òn we dash!
+\Tòrrents less rapid and less rash!
=Awāy, +=awāy, /my steed and I,
/^Upon the pinions of the wînd,
^\All hûman dwêllings left behînd.
/We spéd +/^like méteors through the skŷ,
-/Whén, ∪with its crackling sound, +/the night
^\Is checkered with the northern lìght!
* * * From out the forest prance
/^A trampling troòp,—^\I sêe them come!

◠A thoûsand| hórse, ◝and none to rîde!
/With flowing tail and flying māne,
/Wide nostrils, never stretched by pāin,
/Mouths bloodless to the bit or rēin,
/And feet that iron never shōd,
/And flanks unscarred by spur or rōd,
◠A thoûsand| hórse,—/the wīld,—/the frēe,
-/◝Like waves that follow o'er the sêa,
+◝Come thìckly thùndering òn!
=They stōp,—+=they stārt,— -=they snuff the āir,
+=Gallop a moment here and thēre,
+=Apprōach,—+retīre,—◠whêel =roūnd and roūnd,
Thén, ◝plunging bàck| with ◡sùddèn boúnd,
+=They snōrt,— -=they fōam,—+=nēigh,—◠swêrve
=asīde,
/◝And backward to the fòrest| =flȳ,
◝By ìnstinct, ◝from a hûman êye.

—*Byron—Mazeppa.*

(Adapted by Murdoch and Russell.)

The reading of line 6 is discussed, page 138, example 6. Begin a nicely graduated but distinctly marked rising progression at 'With flowing tail', continuing to and through 'the wild,—the free,—' and culminating in a falling sweep through the line, 'Come thickly thundering on.' 'Thousand' may well take the falling-wave outline, as marked, but it must not impair the rising sweep; 'horse' should sharply resume the rising intonation.

The simile, 'Like waves that follow o'er the sea,' occurs at an extremely awkward place—the very culmination of the climax. We must, therefore, achieve a vocal paradox,—rebuke the intruding clause, by slurring it, for impeding our onward and upward rush; and at the same time, impart the vocal importance that its illustrative character demands. The slur is made by a wide transition to low pitch, and from impassioned to suppressed force; while the comparison is enforced by the Climax Sweep. After the interruption,

'Come' should be struck with the high pitch, the impassioned force, and the quality, of 'the wild,—the free.'

In the last seven lines, use the poetic monotone at the pauses; except at 'instinct', in the last line, which should receive a strong falling sweep, completing the falling-wave outline of the phrase 'By instinct', which is highly exclamatory. 'Wheel—back—swerve,' will add to the variety and life of the reading, if given emphatic falling slides; or, rather, in the case of 'wheel' and 'swerve', falling waves, as marked.

THE FALLING-WAVE SWEEP, OR ADMIRATIVE SWEEP. SYMBOLS: ∩ AND ∧.

Admiration, surprise, wonder, joy, triumph, and kindred emotions, when exclamatory or declarative,—not interrogative,—take the Falling-wave Sweep, as outlined above. When it is intended to excite admiration, surprise, or wonder, rather than to insist upon the speaker's veracity, exaggerated statement and vivid description often assume this contour, instead of the climax sweep.

Most writers on elocution state that the exclamatory intonation ends downward. This statement omits just half of the whole truth; for, to express admiration and similar feelings, the falling sweep or slide must be preceded by a coequal rising slide or sweep, either in a connected melodic phrase or by an emphatic rising skip.

A frequent and familiar example of its use is heard in the suppressed whistle of surprise, perplexity, or bewilderment, and upon such exclamations as, 'How strange!' 'How beautiful!' 'Goodness gracious!' 'Well, I never!' etc. On a monosyllable, the wave is heard as an inflection, of course; and on phrases, what Doctor Rush calls a discrete direct wave (page 334, Philosophy of the Human Voice),—that is, a melodic direct wave; or, as I now term it, the Falling-Wave Sweep. The concretes are usually rising on the rising portion of the sweep, and falling on the falling.

The wave of 'Whew!' was my first 'find' in the undiscovered country of expressive melody, and the clue that led to the theory of Expressive Melodic Sweeps here presented.

A triumphant or appealing direct question, if short, usually takes this intonation; if long, the sweep may be repeated a number of times, with gradation in pitch, force, and quality. Questions of astonishment, consternation, and dismay, when the emotion overbears inquiry or doubt, generally require this contour. In narrative and description, phrases and clauses colored with enthusiasm, wonder, or admiration, should usually receive this outline, more or less marked, according to the strength of the feeling; as in the first example below.

EXAMPLES OF THE FALLING-WAVE SWEEP.

1.

The resources which men exhibit in shipwrecks and on desert islands are ∩pérfectly astònishing.| In the attempt to escape from prison, as much has been done ∩with a rústy nàil ∧as the bèst| artisan could hardly have been expected to do ∧with the bèst| tools, ∩in any ∩õrdinary state ∩of excĭtement ∩of mĭnd.

2.

'⁄Did you see the au-|-⁄rŏra, | –⁄last night?' 'Yês! ∩wasn't it splêndid?'

3.

∩Sîlver =bells!
∩What a wôrld ∧of mèrriment ∩their melody foretells!

4.

∩Sĭgnior ∩Antõnio, ∩mãny a tĭme ∩and õft,
∩In the Riàlto, ∩you have ∩rãted me
∩About my mõneys ∩and my ũsances.
—*Shakespeare—The Merchant of Venice.*

'In the Rialto,' while grammatically a mere adjunct, is the very circumstance that gives practical and damaging

effect to the 'rating' of Antonio, since it renders Shylock odious in the eyes of his prospective customers. Anywhere else, the rating might be disagreeable, but would cost no ducats. The phrase has the force of 'in the Rialto itself—in the very Rialto.' To have its dramatic value, the phrase should receive a wide Falling-wave Sweep, the crest and turning-point of which is the strongly stressed portion of the syllable '-al-.'

5.

∩∪If you have writ ∩∪your annals ∩∪trũe, ∧'tis thêre,
/^That, like an eagle in a dòvecote, | I
∩∪Flũttered your ∩∪Võlscians ∩in Corîoli:
∩Alône ^\I did it.

—*Id.—Coriolanus.*

Coriolanus means that, unless the Volscian chroniclers have lied by omission, as they probably have done, their own annals bear witness to their infamy, in allowing a single foeman to cow them. 'True' should bear a strong double-wave-rising inflection, with compound stress, to convey the speaker's belief—otherwise unexpressed—that the annals are not true in this particular. "Tis there' should be a Falling-wave Sweep of the fifth, the first constituent of which is a skip upward from "tis' to the radical of the falling slide on 'there'; or, 'there' may take an unequal Falling-wave inflection, joining the vanish of "tis' without hiatus.

'In Corioli,' as Coriolanus intends it, may be paraphrased as, 'on your own ground, within the very walls of your own stronghold.' It has a rhetorical and dramatic force similar to that of 'In the Rialto', in the preceding example. To give it its true weight, it must receive a Falling-wave outline of wide compass.

To give 'Fluttered' well, requires a contemptuous echo of sound to sense. There should be a brief but distinctly intentional prolongation of the subtonic l, followed by a

quick rising wave of third and fifth on the tonic, with stress at the end, very abrupt; the remaining syllable continuing the rising movement. On 'your' the voice drops a third in radical pitch, with a concrete rise of the second. The whole effect of the syllable 'Flut-' should be almost like a rising skip of the fifth, of which the l and the stressed vanish of the tonic mark the interval.

6.

These, our actors,
–⌒∪As I foretōld you, were ⌒all spìrits, | and
Are melted ⌒into âir, | into ⌒thĭn âir; |
And like the baseless fabric of this vision,
=The cloūd-capped tōwers, the +=gōrgeous pālaces,
The +=sōlemn tēmples, the +=greāt +=glōbe ∧itsèlf,
⌒Yeâ, ⌒all which it inhèrit, | shall dissolve,
And, like this insubstantial pageant faded,
Leave ∧not a ràck| behind. We are such stuff
As ⌒drêams| are made on; and our little life
Is rounded with a sleep.

—*Id.—The Tempest.*

'The cloud-capped towers, the gorgeous palaces, the solemn temples,' may be read in substantial monotone; that is, as a series of monotone phrases. Indeed, the series may be read, and well read, on the same accentual pitch throughout, with very gradual crescendo in volume and resonance. A better treatment, perhaps, is 'the substantial monotone' that I have attempted to indicate by the notation. Read each phrase in monotone, but the second phrase a tone higher than the first, the rise taking place on the first accent; and the third phrase a tone higher than the second. Then, 'great—globe' should be monotone inflections,—'great' a tone higher than the accents of the preceding phrase, and 'globe' a tone higher than 'great'; 'it-' a rising second, and '-self' a moderately emphatic falling slide or wave. So

read, the two lines form an impressive climax sweep. Full, mellow orotund and a smooth crescendo are necessary, to bring out all the solemn majesty of the lines.

7.

∧O hàppy| shīp!
/To rise and dip
/With the blue crystal at your līp!
∩O happy crêw!
∧My heârt| with you
∩Sâils| and -=sāils, and ∩sîngs -∩anêw!
—*Read—Drifting.*

In the last line, the first 'Sails' may well take a falling wave of the fourth, with full expulsive median stress, rich orotund, glad tremor, finishing with a delicately continuative vanish; 'and' a simple concrete of the rising second, at that vanish level; the second 'sails' a discrete fourth below, on the monotone note, with a soft, full median swell and delicate vanish. In its total effect, 'and sings anew' has the Falling-wave contour, expressive of luxurious enjoyment; 'sings' having a falling wave of the fourth, set at a higher pitch than that of the first 'Sails', and the syllable '-new' a similar wave, a fourth lower. The line, read according to these suggestions, is a beautiful example of prepared cadence.

8.

Look, how the floor of heaven
∩Is thick inlaid with patines of bright gold!
∩There's not the smallest orb which thou behold'st,
∩But in his motion like an angel sings,
\Still quiring with the young-eyed cherubins.
Such harmony is in ∩immortal souls:|
But ∪while this ∪muddy vesture ∪of decay
∪Doth grossly ∪close us in, ∪we cannot ∪hear it.
—*Shakespeare—The Merchant of Venice.*

If employed in just the right degree, and associated with nicely governed movement, subdued force, mellow resonance, and soft, clear enunciation, the Falling-wave contour is admirably suited to set forth the thought, feeling, and language of the second, third, and fourth lines. In each case, the contour is to be extended over the whole line. To be worth doing, it must be well done.

Appealing Form of the Falling-Wave and Climax Sweeps.—In passages of triumph, jubilant enthusiasm, joyous confidence, and the like, the admirative Falling-wave Sweep and the Climax Sweep are sometimes supplemented, or rather finished, with an upward turn of melody or inflection, sometimes quite marked and sometimes a mere suspension of the voice. This supplementary rise is restricted to a 'continuative-hook' effect on the last accent, and its enclitics, if any, extending, it may be, through several syllables or words. It is an appeal for sympathy; it throws the doors wide open, and the speaker invites the whole listening world to join him in his mood. There is in it, too, a suggestion of the indefinite, the illimitable, the infinite.

EXAMPLES OF FALLING-WAVE AND CLIMAX MELODIES, WITH APPEAL.

Once, Switzerland was free! With what a pride I used to walk these hills, look up to heaven, and bless God that it was so!

God of battles! was ever a battle like this in the world before?

Oh, the wild charge they made!
But we shall not fail!

Dear mother, is it not beautiful, this gun?

Free as our torrents are, that leap our rocks and plow

our valleys, without asking leave!

THE RISING-WAVE SWEEP. SYMBOLS: ∪ AND ∨.

This melodic contour is used on direct questions expressing intense dismay, scorn, surprise, astonishment, or apprehension, when the doubtful or questioning motive prevails; in the interrogative repetition of the interlocutor's words, the speaker standing in the attitude of denial or opposition; in heartening, encouragement, and raillery; and in petulant remonstrance and complaint, not interrogative. It is often heard on bywords and ornamental oaths, when they precede the clauses they embellish. Such phrases, when final or simply exclamatory, take the falling wave, the climax sweep, or the falling sweep.

EXAMPLES OF THE RISING-WAVE SWEEP.

1.

∨Dìd yè nòt hĕar ít? ∩Nô! ∩'twas but the wĭnd,
∩Or the cār ∩rattling ∩o'er the ∩stõny strēet.

'Did ye not' should be given a strong falling sweep, with abrupt falling concretes, so forming the first constituent of the Rising-wave contour; which is completed by a vivid rising sweep, with rising concretes, on 'hear it.' The vocality should be highly charged with aspiration. Read as a simple rising sweep, with rising concretes throughout, the question asks for information only, however eagerly. The Rising-sweep intonation suggested, indicates the ellipsis, 'You did hear it!—you must have heard it!'

2.

∩Hô, +\cràvens, +∨dò yè fĕar hím?
\Slâves, +\tràitors, ∨hàve yè flŏwn?
∩Hô, +\còwards, /have ye left me
To +∨mèet hìm hère àlŏne?

The epithets, 'cravens—slaves—traitors—cowards,' being strongly assertive, should be spoken with falling sweeps or slides or waves of different altitudes; and the falling-sweep portion of the Rising-wave contours should receive falling inflections on all their syllables. The terminal accents of these contours should be given wide rising slides or unequal rising waves; and their enclitic syllables, if any, should have rising concretes and rising melody, so completing the contour effectively.

3. Decorative Oath.

∨Bỳ Geórge! ∪it makes my old eyes water!

4. Intense Surprise.

Hamlet. ∪Săw? ∩Whô?
Horatio. My lord, the king, your father.
Hamlet. ∪Thè kĭng? ∪mỳ făther?

5. Interrogative Repetition, with Denial.

'Therefore,' concluded Hal, who had so opened his mind to her for his own justification, 'it behooveth me to take you with me.'

'To +∨tàke mé!' said she, with the emphasis of both inquiry and correction.

'As a prisoner,' added Hal, quietly.

'∨Ì yoúr +∨prìsònér!' she said. '/^By God's lìght, -\nèver!'

—*From a Gentleman Player.*

A number of fine examples of the Rising-sweep contour are noted in the discussion of opposed intonations in 'The Quarrel Scene,' page 514.

6. Scornful Question.

(/)√What! -√while our arms can -√wield these -√blades,
(/)-√Shall we die -√tamely? (/)-√die a- -√lone?
(/)-√Without one -√victim (/)-√to our -√shades,—
(/)-√One -√Moslem -√heart, -=where, -=buried deep,
+=The saber from its toil -√may sleep?
—*Moore—Lalla Rookh.*

The symbol (/) denotes that the Rising-wave groups before which they are placed, are so adjusted in pitch progression as to produce an aggregate effect of a rising sweep.

7. Truculent, Threatening Response.

Brutus. Go to; you're not, Cassius.
Cassius. √Ì ăm!

8. Bantering, Teasing Response.

Cassius. O Brutus!
Brutus. √Whàt's the mátter?

Polonius. What's the matter, my lord?
Hamlet. Be-√twèen whó?

Queen. Why, how now, Hamlet?
Hamlet. ∪Whàt's the màtter nów?

9. Bantering, Commiserating Question.

(\)√Beliĕvest -√thoŭ -√thĭs?

(\)√What căre the -√stărs for -√ŭs?

Each word of the first question, spoken with the motive indicated, has the Rising-wave outline, the pitch dropping lower and lower,—giving the effect, on the whole sentence, of a falling sweep that hardly knows its own mind. Taken as an earnest real inquiry, a brisk rising sweep, with rising concretes, is required.

10. Joyful Forecast, Heartening.

And from Mecheln church-steeple we heard the half-chime,
So Joris broke silence with '√Yet there is tĭme!'

In the above example, if the falling constituent of the sweep, 'Yet there is,' has falling concretes given it, the motive of dogged resolution surmounting despair is suggested; with rising concretes throughout, the Rising-sweep melody on the clause embodies the 'hope-on, hope-ever' spirit. In general, where the Rising-wave sweep is used with the motive of encouragement and heartening, the falling constituent of the sweep has its concretes rising; as in the two examples following.

Till over by Dalhem a dome-spire sprang white,
And 'Gallop,' gasped Joris, 'for Aix is in sight!
(∨)\Hŏw théy'll /gréet ús!'

Westmoreland. O that we now had here
But one ten thousand of those men in England
That do no work to-day!
King Henry. (∨)\What's he that /wishes so?
(∨)\My cousin /Westmoreland? ∨No, (∨)\my fair /cousin:
∩∪If we are marked to die, ∩∪we are enow
To do our country loss; / and if to live,
∩∪The fewer men, (∨)\the greater share of /honor.
∨God's will!| I pray thee, (∨)\wish not one/man more.

—*Shakespeare—King Henry V.*

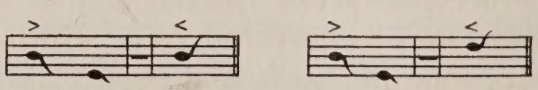
Vivid Vocative and Descriptive Phrases.—On bright, enthusiastic, joyous vocative and descriptive phrases, consisting, usually, of an adjective followed by its noun, the Rising-wave Sweep is often appropriate: the falling constituent being bold and decided, from a heightened pitch, and the noun completing the contour with a wide rising skip, as well as brisk rising concrete or concretes. The radical of the terminal accent may, if desirable, be as high as the beginning of the falling movement, or even higher.

∩Rîng, (∨)+◟jòyoùs +/chórds! /^ring out agàin!
/^Oh, speak agâin, (∨)+◟brìght +/ángél!
∧But, òh! +∧how àltered| was its (∨)+◟sprìghtlìèr +/tóne,
When /Chĕerfulness, a nymph of (∨)+◟hèalthìèst +/húe,
/Her bow across her shoulder flūng,
∧Her búskins gèmmed| with (∨)+◟mòrnìng +/déw,
/Blew an inspiring āir, -/^that dale and thicket rûng,—
^◟The hùnter's càll, ^◟to faun and dryad known.
—*Collins—Ode on the Passions.*

High skips and falling concretes on 'oh—altered—sprightlier—healthiest—gemmed—morning—hunter's.' Accelerated movement, suppressed force, aspirated quality, and climax sweep on 'that dale and thicket rung.' Though grammatically an interloper, its spirit of enthusiastic description renders it highly emphatic. Vary the constantly occurring falling-wave and rising-wave contours in pitch, force, volume, and color.

The Intonation of Military Commands.—In squad, company, and battalion drill, the shorter phrases of military command are usually so spoken as to give the effect of a dislocated Rising Wave. The word of preparation is generally heard as a slide or sweep of the falling fifth, and the word of execution as a rising fifth or fourth; but the radical of the latter word does not take pitch from the vanish of the preparative word, but from its radical, or sometimes strikes even a higher level.

Two-word commands, as, 'Forward, march!' 'Company, halt!' 'Shoulder arms!' 'Order arms!' 'Charge bayonet!' have the vocal formula,—



Longer commands, like 'To the rear, open order, march!' 'First sergeants, to the front and center, march!' have, generally, all but the last word of the preparatory command in monotone, the accents prolonged and expulsive (prolonged radical); its last word is a falling fifth, taking pitch from the preceding current; and the word of execution as in the two-word phrases.

The falling intonation on the word or last word of preparation is due to its imperative and designative motive,—it orders the specific movement, to be made; and the word of execution sharply rises, because its motive is that of instant expectancy. (See example of Expectant Imperative, Examples of the Rising Sweep, page 404.)

THE DOUBLE-WAVE-RISING SWEEP: THE REFERENTIAL SWEEP. SYMBOL: ∩.

This contour is one of the most frequent in the appropriate and graceful use of the speaking voice.

If you desire to master the fine art of good reading, you must learn the fact, both theoretically and practically, that there are two distinct sweeps having this general outline, and that each has its own recognizable audible character and its separate, specific purpose. Their difference is all the more important, because of their superficial resemblance.

The first form was set forth under the head, 'The Melody of Unimpassioned Declarative Sentences,' page 363. In that case, the upper and the lower sweep, in length and degree, are regulated by the place and importance of the word representing the central idea of the group. The melody is the outgrowth of the emphasis and the movement of the thought. It has no other reason for existence than to designate the emphatic word and to keep the voice within its proper zone of pitch. Its sole motive is to present, once for all and all in all, the plain, specific meaning of the group. Since the

melody turns on the central-idea word, the contour will be symmetrical only when that word occurs at or near the middle of the group.

In the form now to be studied, the group contour is quite similar to that of the first form, but the outline is more symmetrical, more evenly balanced; the downward portion of the sweep is gradual and graceful, as a rule, instead of an abrupt inflective dip: so that the melody, traced through its extent, conforms closely to an audible 'Hogarth's Line of Beauty', ∩∪.

The great point of difference in sound, however, is this:—Every accented syllable, and every accentual measure, echoes, more or less distinctly, the melodic outline of the group; so that the melody is surcharged with the motive, and the ear receives perforce the especial significance of the passage so spoken.

The motive of this contour, so uttered, is like that of the ˜ inflection, double; the minor motive, expressed by the falling constituent, being to communicate the matter in hand, while the major motive, conveyed in the two rising constituents, is, to keep in mind what has already been said, to anticipate something yet to be said, or to suggest something left unsaid. In other words, it is always Referential, or Elliptical,—the words on which it is heard, are spoken with reference to something else. Besides this office of revealing or hinting at the unwritten thought between the lines, this sweep is often highly emotional.

Reference is the keynote of this melody. Whatever is spoken in its peculiar tune conveys its message, not for the sole sake of the message, but as collateral to—relating to—modifying—something else, said or unsaid. If a statement is made, and considerations are advanced for or against it, as in argument, the adductions may usually take this melody; because the mental attitude is that of looking from considera-

tion to statement, scanning and comparing, blended with the attitude of doubt, concession, or negation. But if the comparison is accompanied with strong approval or strong dissent, the melody will be correspondingly cadencial. So in recalling and mentally verifying a half-forgotten quotation; or in perusing the features of a scene or a face, formerly familiar and beheld again after the lapse of years, this attitude of recapitulation, hesitation, doubtful recognition, consent or partial concession, causes a drift of this Referential melody.

With slurred utterance and abatement of accentual echo, this is the most frequent melody of parenthetic phrases and clauses, and of circumstances thrown in by the way. Their motive is always referential.

Pointed condition and exception usually have this outline; at any rate, the melody ends with an emphatic ˜ outline, inflection or sweep.

It is the melody of reminder, warning, suggestion; of irony; of concession, polite or doubtful assent, apology, request, softened command, remonstrance; of indifference, disparagement, doubt; of wistfulness, complaint, coaxing, pleading, entreaty; of banter; of sympathy, consolation;—the vividness of the contour and of the accentual echo varying, of course, with the kind and degree of feeling. All these moods are referential.

When similes and comparisons are not especially vivid or emotional, they may be regarded as referential in motive,—a blend of collation, recognition, and concession or appeal,—and the referential contour is usually applicable. The time is retarded or quickened, the pitch is elevated or depressed, and the force and volume are increased or diminished according to the speaker's appraisement of the illustration in its place.

Where a negative phrase or clause is to be made sharply antithetic to a positive, expressed or understood,—especially

if understood,—the necessity is well met by this sweep. Most authorities on elocution content themselves with calling attention to the terminal rise of negatives; but this terminal rise is but the logical and inevitable finish of the melody as a whole. If the melody is right, the terminal rise takes care of itself; but the termination may be—and often is—given 'according to the rule', while the melody otherwise is completely 'out of tune.'

The total impression of an emphatic conditional, wistful, concessive, or disparaging clause, when long, is that of a series of Double-wave-rising sweeps; each distinct, but often so adjusted to each other as to confer the ∩∪ contour on the entire construction.

A doubtful, conditional, or wistful effect is often required on a single word of two syllables, the first accented and short (immutable). In that case, the single rising-wave sweep, ∨, is used.

The Double-wave-rising contour, especially in conversation, frequently ends the sentence, laughing to scorn the old, old-fashioned rule, 'Always let your voice fall at a period!'

The last of a long referential series at the close of a sentence may be read, or not, with the Double-wave-rising sweep; often with one of the forms of the cadence at the close. The latter treatment expresses the speaker's sense that the referential intention has been sufficiently established on the preceding groups, and that it is desirable or permissible to signify the completion of the sentence in the usual manner.

If of sufficient absolute or relative importance, the last group may even take the climax sweep.

EXAMPLES OF THE DOUBLE-WAVE RISING SWEEP.

Statement and Adduction.

If there be in this country an identity of interest between the two sexes, it cannot possibly arise from anything but the pleasure of being loved and of communicating happiness. For, (∩)∩that it does not spring ∩from the mere ∩instinct of sex,| (∩)∩the treatment ∩which women experience| ⟋over the greater part of the wôrld ∩abundantly proves. And, ∩if it be said (∩)∩that our laws ∩of marriage ∩have produced it, (∩)∩this only removes ∩the argument| ∩a step further; ⟋for those làws (∩)∩have been made ∩by males.

—*Macaulay.*

Next morning, waking at the day's first beam,
He said within himself, 'It was a dream!'
(∩)∩But the straw ∩rustled| ∩as he turned his head,
(∩)∩There were the cap and bells ∩beside his bed,|
∩Around him rose (∩)∩the bare, ∩discolored walls,|
∩Close by, (∩)∩the steeds were champing ∩in their stalls,|
∩And in the corner, ∩a revolting shape,
(∩)∩Shivering and ∩chattering,| ⟍sat the wretched ape.

—*Longfellow—King Robert of Sicily.*

Then he departed with them o'er the sea
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.

And lo! ∩among the menials, ∩in mock state,
∩Upon a piebald steed, ∩with shambling gait,
(∩)∩His cloak of foxtails ∩flapping in the wind,|
(∩)∩The solemn ape ∩demurely perched behind,|
∩King Robert rode, ∩making huge merriment
(∩)∩In all the country towns ∩through which they went.|

—*Id.*

'Sat the wretched ape' I read with emphatic cadencial melody, to specialize it as the culminating circumstance. The description of King Robert's 'mock state' should be read in referential melody throughout, that the listener may receive it item by item, while his mind's eye at the same time retains the picture of the splendid cavalcade from which the poor King is an outcast.

In the four examples next following, the symbol is placed at the beginning of a drift of referential melody, which continues to the succeeding bar, |.

He led me through the short sweet-smelling lanes
Of his wheat suburb, babbling as he went.
(∩∪)He praised his land, his horses, his machines,
He praised his plows, his cows, his hogs, his dogs;
He praised his hens, his geese, his guinea-hens;|
His pigeons, who in session on their roofs,
Approved him, bowing at their own deserts.

* * *

Then, seated on a serpent-rooted beech,
He pointed out a pasturing colt, and said,
'That was the four-year-old he sold the Squire.'
And there he told a long, long-winded tale
(∩∪)Of how the Squire had seen the colt at grass,
And how it was the thing his daughter wished,
And how he sent his bailiff to the farm
To learn the price, and what the price he asked,
And how the bailiff swore that he was mad,
But he stood firm;| and so the matter hùng;
(∩∪)He gave them line: and five days after that
He met the bailiff at the Golden Fleece,
Who then and there had offered something more,
But he stood firm;| and sò the matter hung;
(∩∪)He knew the man; the colt would fetch its price;
He gave them line: and how by chance at last
(It might be May or April, he forgot,
The last of April or the first of May)
He found the bailiff riding by the farm,

And, talking from the point, he drew him in,
And there he mellowed all his heart with ale,|
Until they closed a bargain, hand in hand.
—*Tennyson—The Brook.*

(∩∪)There is Darnley bridge,
It has more ivy; there is the river; and there
Stands Philip's farm, where brook and river meet.
—*Id.*

(∩∪)This is the place,—the center of the grove;
Here stands the oak, the monarch of the wood:
How sweet and solemn is this midnight scene!
—*Home—Douglas.*

(∩∪)Soft luster bathes the range of urns
On every slanting terrace lawn.
The fountain to his place returns
Deep in the garden lake withdrawn.
Here droops the banner from the tower,
On the hall hearths the festal fires,
The peacock in his laurel bowers,
The parrot in his gilded wires.|

(∩∪)Roof-haunting martins warm their eggs;
In these, in those, the life is stayed.
The mantles from the golden pegs
Droop silently: no sound is made,|
Not even of a gnat that sings.
More like a picture seemeth all
Than those old portraits of old kings
That watch the sleepers from the wall.

(∩∪)Here sits the butler with a flask
Between his knees, half-drained; and there
The wrinkled steward at his task,
The maid-of-honor blooming fair;
The page has caught her hand in his:
Her lips are severed as to speak:
His own are pouted for a kiss;|
The blush is fixed upon her cheek.
—*Tennyson—The Sleeping Palace.*

In the first of the three last examples, the speaker compares the scene before his eyes with the picture that memory presents, checking details of sameness and change. In the second example, the speaker visits the place by appointment and from description; he peruses the scene to assure himself that it holds all the features he was instructed to look for. In the third example, the speaker lets his fancy wander over the aspects and situations, probable or possible, supposing the truth of the legend,—'Thus it would have looked; of course, this would have happened.' In the second stanza, 'Not even of a gnat' may break the drift of referential melody, and take the ∧ outline; the line, in that case, ending with a cadence. The penultimate line of the same stanza may well be read with a moderate climax contour, culminating on 'kings'; and the last line close with a cadence. The last line of the third stanza may also receive a cadence, as completing a phase of the poem. With these exceptions, the Double-wave-rising sweep should prevail in all three examples.

Apology.

Dogberry. ∩∪A good old man, sir; ∩∪he will be talking; ∩∪as they say, (∩∪)∩∪when the age is in, ∩∪the wit is out.| ∩∪God help us! (∩∪)∩∪it is a world ∩∪to see!| —∩Well ∩said, ∩i' faith, ⁄neighbor Verges:—∩∪well, ∩∪God's a good man: ∩∪an two men ride of a horse, ∩∪one must ride behind. —∩∪An honest soul, ∩∪i' faith, sir: ∩∪by my troth he is, ⁄as ever broke brèad; ∩∪but God is to be worshiped: ∩∪all men are not alike; ∩∪alas, good neighbor!

—*Shakespeare—Much Ado About Nothing.*

Desultory, Piecemeal, Self-interrupted Thought.

Hamlet. (∩∪)∩∪I heard thee speak me ∩∪a speech once, |—∩∪but it was never acted; or, (∩∪)∩∪if it was, ∩∪not above once;| (∩∪)∩∪for the play, ∩∪I remember, (∩∪)∩∪pleased not ∩∪the million;| (∩∪)∩∪'twas caviare ∩∪to the general;| but it was, (∩∪as I received it, ∩∪and others, (∩∪)∩∪whose judg-

ments ∩in such matters ∩cried in the top of mine)| an excellent play, well-digested in the scenes, set down with as much modesty as cunning.

—*Id.*—*Hamlet.*

Negation, Concession, Disparagement.

All that is valuable in this world is to be had for nothing. /Genius, beauty, health, piety, love, ∩are not to be bought and sold. ∩You may buy a rich bracelet, (∩)∩but not a well-turned arm ∩on which to wear it;| ∩a pearl necklace, (∩)∩but not a pearly throat ∩with which it shall vie.| /^The richest man on earth ∩would vainly offer ∧a fortune| to be qualified ∩to write a verse like Milton ∩or compose a melody like Mozart. Or, /˜you may summon all the physĭcians, ∩but they cannot procure for you ∩the sweet, healthful sleep (∩)∩which the tired laborer gets ∩without price.| ∩Let no man, then, \call himself a proprietor. (∩)∩He owns but the brēath, ∩as it traverses his lips,| ∩and the idēa, ∩as it flits across his mind;| ∩and of that breath (∩)∩he may be deprived ∩by the sting of a bee, (∩)∩and that idea, perhaps, ∩truly belongs to another.

As notated, 'you may summon all the physicians' is a conditional clause, made more emphatic by the rising sweep. If read with a well-managed climax sweep, it would have the force of a challenge. The penultimate sentence is probably intended to stand as a conclusion, resting upon all that precedes it; and, so interpreted, should be given as a finality —and as a solemn admonition; therefore with a cadence, as notated. If 'then' were omitted, and the sentence regarded as continuing the theme, it would properly be given with the prevailing referential melody. Partial cadence might be given, in the first member of the last sentence, at 'breath,' 'lips,' 'idea,' and 'mind': the statements would then be particular and restrictive.

Concession.

(∩)∩Waves may be changed to ripples, ∩and ripples to waves;| (∩)∩magnitude may be ∩substituted for number,|

(∪)∩and number ∩for magnitude;| ∩asteroids may aggregate to suns, ∩and suns (∪)∩may resolve themselves ∩into floræ and faunæ,| (∪)∩and floræ and faunæ ∩melt into air;| the flux of power is eternally the same.

—*Huxley.*

(∪)∩It is natural ∩for man| (∪)∩to indulge ∩in the illusions of hope.

Concession; Disparagement.

∩It is possible (∪)∩by measuring ∩and administering ∩color,| ∩to paint a room wall (∪)∩so that it shall not ∩hurt the eye;| (∪)∩but there are no laws ∩by observing which ∩we may become ∩Titians. ∩It is possible (∪)∩so to measure ∩and administer ∩syllables (∪)∩as to construct ∩harmonious verse;| ∩but there are no laws ∩by which we can construct ∩Iliads.

—*Ruskin.*

Jocular Disparagement.

(∪)'∩Dãisies?' ∩says I; '∩common fiĕld daisies, sonny? ∩We nĕver bring 'em in. ⁄∩As soon think o' lumberin' up the cart with gràss. ⁄∩What in the world d'ye wànt with 'em?'

Jocular Sarcasm.

(∪)∩His lordship's ∩orthography (∪)∩is a little ∩loose;| (∪)∩but several ∩of his equals| (∪)∩countenance ∩the custom.| ∩Lord Loggerhead (∪)∩always spells ∩physician| ∩with an f.

Speculation; Suggestion.

Guildenstern. ∧The very sùbstance ∩of the ambitious (∪)∩is but the shãdow ∩of a drĕam.

Hamlet. ∩A dream itsèlf ∩is but a shãdow.

'∧I declàre, ⁄Morris, I feel ∩as if I were some one in a còmedy.' 'Or, ∩perhãps, ∩in a trãgedy.'

Proverbs. The Familiar, the Often-Quoted, the Trite.

(∪)∩All the world's ∩a stage.

(∪)∩It's a long lane ∩that has no turning.

(∩)∩Make hay ∩while the sun shines.

(∩)∩Time and the hour ∩runs through ∩the roughest day.

∩It is a beautiful morning!

Irony. Testy Remonstrance. Sarcastic Indifference.

Hamlet. . . . ∩You cannot feed cāpons so.

King. (∩)∩I have nothing ∩with this answer, Hamlet;| (∩)∩these words ∩are not mīne.|

Hamlet. ∩No, (∩)∩nor mīne, ∩nōw.|

Disclaimer. Sarcastic Rejoinder.

Guildenstern. ∩I know no touch of it, my lord.

Hamlet. (∩)∩It is as easy ∩as lȳing.

Scorn, Flouting.

Lady Macbeth. ∩The sleeping and the dead
∩Are but as pĭctures; ⟋'tis the eye of chĭldhood
(∩)∩That fears a ∩pāinted ∩dĕvil.|

Bantering Incredulity; Concession. (Horatio's speeches.)

Horatio. Tush, tush! ∩'twill not appear.

Bernardo. ⟍Sit down awhile,
⟋And let us once agàin| assail your ears,
–∩That are so fortified against our story,
+⟍What we two nights have seen.

Horatio. (∩)∩Well, ∩sit we down,
(∩)∩And let us hear Bernardo ∩speak of this.

Pointed Suggestion.

Portia. Shylock, (∩)∩there's thrice thy money ∩offered thee.|

Cloten. We have yet ∩many among us (∩)∩can gripe as hard ∩as Cassibelan:| (∩)∩I do not say ∩I am one;| ∩but I have a hand.

Pointed Reminder.

Queen. Hamlet, thou hast thy father much offended.

Hamlet. Mother, you have ∩my fāther ∩much offended.

The 'pointed reminder' is contained in Hamlet's two-word phrase, 'my father.' The Queen's 'thy father' means, of course, her present husband, King Claudius, Hamlet's uncle and stepfather. By simply pronouncing 'my father' in sharp referential outline, Hamlet partly fulfills his intention to 'speak daggers'; hoping to 'prick and sting' his mother's conscience to remorse. 'Much offended' slightly echoes the melody of the significant phrase.

Double Meaning; Punning.

First Clown. (∩)∩There is no ∩ancient gentlemen| ∩but gardeners, ∩ditchers, ∩and gravemakers; (∩)∩they hold up ∩Adam's profession.|

Second Clown. ∪Was he -∪a gentleman?

First Clown. He was the first ∩that ever bore arms.

Second Clown. ∩\Why, ∧he had none!

First Clown. ∪What! -∪art a heathen? \How dost thou understand ∧the Scripture? The Scripture says, (∩)∩Adam ∩digged.| ∨Could he dig -√without -√arms?

—*Shakespeare—Hamlet.*

Admonition; Warning.

Young men, ∩take care! ∩the rapids are below you!

When thou doest alms, ∩do not sound a trumpet before thee, ∩as the hypocrites do, ∩in the synagogues and the streets, ∩that they may have glory of men.| Verily I say unto you, ∩they have their reward.

The last clause, if made a solemn declaration, instead of a solemn warning, would receive the cadencial melody.

(∩)∩Tell me not ∩in mournful numbers,|
∩Life is but an empty dream;
/^For the soul is dead| that slumbers,
And things ∩are not ∩what they seem.|

Ho! ∩gallant nobles of the League, ∩look that your arms be bright!
Ho! ∩burghers of St. Genevieve, ∩keep watch and ward to-night!

Remonstrance, Protest.

Hostess. ∩∪Nay, ∩∪sure, ∩∪he's not in hell: ⁄^he's in Arthur's bosom, (∩∪)∩∪if ever man went ∩∪to Arthur's bosom.

Testy Remonstrance.

∩∪Oh, ^∧please, ∩∪don't do that!

Complaint.

Clarence. (∩∪)∩∪Oh, ∩∪I have passed ∩∪a miserable night! |

Coaxing; Pleading.

(∩∪)∩∪Oh, ∩∪please ∩∪do! |

He rose to go, but we held him back with entreaties. (∩∪)'∩∪Play for us ∩∪once more —(∩∪)∩∪only ∩∪once ∩∪more! |'

Still, ∩∪for all ∩∪slips of hers,
–∩∪One of Eve's family,
∩∪Wipe those poor lips of hers,
∩∪Oozing so clammily.

Antony. ∩∪Press not so upon me; ∩\stand far off.

Antithesis changes the melody of the second clause.

Fabian. Now, ⁄^an thou lòv'st me, ∩∪let me see his letter.
Clown. Good master Fabian, ∩∪grant mẽ anõther request.
Fabian. ∩∪Anything!
Clown. (∩∪)∩∪Do not desire ∩∪to see this letter.

Fervent Wish.

(∩∪)∩∪Would the night ∩∪were cõme! |

(∩∪)∩∪Oh, ∩∪that this lovely vale ∩∪were mĩne! |

Hamlet. ∩∪Oh, ⁄that this too, too ∩∪solid flesh ∩∪would mẽlt,
Thaw, (∩∪)∩∪and resolve itself ∩∪into a dẽw! |
Or, (∩∪)∩∪that the Everlasting ∩∪had not fixed|
(∩∪)∩∪His canon ∩∪'gãinst ∩∪sẽlf-slaũghter!

Wistfulness, Longing.

She only said, '∩∪The night is dreary,
∩∪He cometh not,' she said;
She said, '∩∪I am awẽary, ∩∪awẽary,
∩∪I woũld that I were dead.'

∩∪If we only knẽw!

∩∪My thinking of her, ∩∪or the music's strain,
Or ∨sõmethíng ∩∪that never will be expressed,
/^Had brought her back /from the grave again,
^\With the jasmine in her breast.

The wave effect on 'something' is due to the falling skip on '-thing', the vanishes of both concretes rising. It suggests the ellipsis, 'I know not what.'

∩∪Oh, (∩∪)∩∪that I were a glove ∩∪upon that hand, |
(∩∪)∩∪That I might touch ∩∪that cheek! |

∩∪Ah! (∩∪)∩∪if you only knew ∩∪how I suffer! |

^\Wake Dùncan with thy knocking! ∩∪Ay!
∩∪Would thou couldst!

Encouragement, Heartening.

∩∪Come here to me, child; ∩∪I will not hurt you.

Antony. ∩∪Fear him not, Cæsar; ∩∪he's not dangerous.
Cæsar. ∩∪Would he were fatter; ∩∪but I fear him not.

'/^I think you were sent to me by Hêaven.'

'∩∪Or you to mẽ,' says Sydney Carton. '∩∪Keep your eyes upon me, ∩∪dear child, ∩∪and mind no õther object.'

'∩I mind nòthing, ∩∪while I hold your hãnd. ∩∪I shãll mind nothing, /~when I let it gŏ, ∩∪if they are rãpid.'

'∩∪They wĩll be rapid. ∩∪Fear not!'

By Hasselt Dirck groaned; and cried Joris, '∩∪Stãy spur!
∩∪Your Roos galloped brãvely, ∩∪the fault's not in hẽr;
∩∪We'll remẽmber at Aix!'

Antithetic Negative.

(∩∪)∩∪Fear not ∩∪each sudden ∩∪sound and shock,
/^'Tis of the wave, ∩∪and not the rock:
^'Tis but the flapping! /of the sail,
(∩∪)∩∪And not the rent ∩∪made by the gale.

∩∪Theirs not to make reply,
/^Theirs not to reason why,
/^Theirs but to do -^\and die:
Into the valley of Death
∩Rode \the six hundred.

The second line should be a falling-wave or a climax sweep; being, although of like verbal form to the first line, antithetic to it in meaning. The thought is:—'So far from questioning or disputing the order aloud were they, that they did not even question it in their minds.'

The battle, sir, (∩∪)∩∪is not ∩∪to the strong alone;| /^it is to the vigilant, -/\the active, -/\the brave.

Ironical Apology.

∩∪Be yet patient; ∩∪I have but a few more words to say.

Urgent Entreaty.

^\Water! /\for Gòd's sake! ∩∪One drop!—∩∪only one!

If it is desired to express agonized insistence, 'One drop! —only one!' would take the /\ outline.

The Question, Restated, as Prelude to the Answer.

A question, restated, as prelusive to the answer, ends usually with the rising-wave outline; sometimes the whole restatement has the referential contour; as in the three examples following.

∩∪How was it done?| Ah! how did Mozart do it?—how Raphael?

∩∪What thought he on?| The widow's son,
And the stormy night on Mona's water.

∩∪Where is it?| Taken from us it is.

Condition. Exception.

Hamlet. For /\you yoursèlf, sir, /^should be as old as Ì am, (∩∪)∩∪if, ∩∪like a crãb, ∩∪you could go bãckward.

∩∪This man might have been set at liberty, ∩∪if he had not appealed to Cæsar.|

Guildenstern. ∩∪What should we say, my lord?

Hamlet. ∧Why, anything; ∩∪but to the purpose.

Hamlet. You cannot, sir, ⁄^take from me ànything (∩∪)∩∪I will more willingly ∩∪part withal:| ∩∪except my lĭfe, -∩∪except my lĭfe, -∩∪except my lĭfe.

(∩∪)∩∪Let but the commons ∩∪hẽar ∩∪this testament,|
Which, (∩∪)-∩∪pardon me, ∩∪I do not mean to read,|
+⁄^And they would go and kìss| \dead Cæsar's woûnds.

∩∪I would to God ∩∪that not only thou, ⁄^but also âll ⁄that hear me this day, were both ∧almost and altogèther ⁄such as I am, -∩∪except these bõnds.

One can ∧never think ⁄of that French boy, ∩∪eighteen years of age, ∩∪just married, ∩∪rolling in wealth, ∩∪and basking in the sunshine of court favor, ⁄sending up from the Tuileries of Paris his shout for us and our cause, ^\without the deepest emotion.

Rip van Winkle. ⁄Are you -⁄goin' to -⁄kill me?
(∩∪)∩∪Oh, ∩∪I will die game!—(-∩∪if I can't run away!)

Then they rode back, (∩∪)∩∪but not,
∩∪Not the six hundred.

⁄^Though I speak with the tongues of men and of ângels, ∩∪and have not charity,| I am become as sounding brass and a tinkling cymbal.

And yet ∩for all ⁄his wings, ∩∪the fool was drowned.

⁄^Before my Gòd, ∩∪I might not this believe,
(∩∪)∩∪Without the sensible and true avouch
∩∪Of mine own ẽyes.

∩∪Who steals my purse, ∪∩steals trash.

(∩∪)∩∪To an American, ∩∪visiting Europe,| the long voyage he has to make, is an excellent preparative.

(∩∪)∩∪Sue to him again, ∩∪and he's yours.

∩Why, ∪it all lies in a nutshell: ∪sport a curricle—∪walk Bond street—∪play the dandy—∪sing and dance well—∪go to the opera—∪put on your wig—∪pull off your overcoat,—∪and there's a man ∪of the first fashion in tòwn for you!

(∪)∪To thine own self ∪be true,|
∕And it must follow, as the night the day,
∧Thou cànst not| then ∪be false to àny man.

(∪)∪Be you content ∪to lend your patience to us,|
And we shall labor jointly with your soul
To give it due content.

∪I will do what you ask ∧with plèasure, ∪if I can.

∕I do know when many of the best respect in Rôme,
-∪Except immortal Cæsar, ∪speaking of Brutus,
(∪)∪Have wished that nõble Brũtus ∪had his ẽyes.

Hamlet. ∧What news?
Rosencrantz. ∪None, my lord, ∪but that the world's grown honest.
Hamlet. ∪Then is doomsday near. ∪But your news is not true. Let me question you ∧more in particular. ∕What have you, -∪my good friends, ∖desèrved at the hands of Fortune,| that she ∧sends you to prìson| ∖hither?
Guildenstern. ∨Prìsòn, mý lórd?
Hamlet. ∪Dẽnmark's a prison.
Rosencrantz. ∪Then is the wõrld one.

For my part, (∪)∪I do not know hõw ∪it may be my dẽstiny ∪to fãll;| ∪it may be by chãnce, ∪or mãlady, ∪or vïolence; but, ∕˜should it be my fate to perish the victim of a bold and honest discharge of dũty, -∪I will not shun it.
—*Curran.*

Apology.

Then sware Lord Thomas Howard: '∧'Fore God, ∪I am no coward;
(∪)∪But I cannot ∪meet them here,| ∪for my ships are out of gear,

(∩)∩And the half my men ∩are sick.| ∩I must fly, ∩but follow quick.
(∩)∩We are six ∩ships of the line;| can we -∨fight with -∨fifty--∨three?'

∩I humbly beg your pardon, sir.

Submission. (The last sentence.)

Hamlet. ∖Stìll am I called. ^∖Unhànd me, gèntlèmèn!
/^By heaven, I'll màke a ghost of him that ∨lèts mé!
/^I say, awây! — -∩Go õn— -∩I'll fõllow thee.

'Make' should receive a wide rising skip and a strong, abrupt falling concrete. 'Ghost,' in the second line, is unemphatic, as the word is suggested by the apparition on the platform before them. 'Lets me' is emphatic condition, and requires a sharp rising-wave sweep. 'Away,' a wide falling wave, with final or thorough stress, completing a climax sweep. Submission—yielding, is to be expressed on the last five words. Each of the two clauses should receive a just perceptible Double-wave-rising melody, and the accentual echo should be *very* delicate.

Carelessness, Indifference.

∩Let it go; ∩it cannot matter to us.
(∩)∩It will be all the same, ∩a hundred years from now.|

∩He declaims very well.

∩Yes, ∩you may take it.

∩How do you do?

Doubt, Speculation.

(∩)∩There seems to be a path ∩through the woods, ∩over there.|

(∩)∩I am not sũre ∩of there /^ever having bèen ∩such a man (∩)∩as Cãspar ∩Haũser.

Statement, with Appeal; Suggestion.

∩'Tis sweet and glôrious ∩to die for one's country.

∧'Twere a sin, (∩)∩to be so nĕar Cologne ∩and not sĕe it.

∩Though he had no hand in his death, (∩)∩he shall receive ∩the benefit of his dying,| (∩)∩a place in ∩the commonwealth.|

Condition. Threatening.

∩If it be found so, ∩some will dear abide it.

Sarcasm.

∩I marvel (∩)∩that her grace ∩did leave it out.|

Disclaimer.

∩I come not, friends, ∩to steal away your hearts;
(∩)∩I am no orator, ∩as Brutus is.|

Apologetic Defense.

∩I think it's a first-rate bargain: ∩it was only two ninety-eight, ∩marked down from three dollars.

Longing, Eager Expectance. (Illustrated in Hamlet's first speech.)

Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.

Hamlet. ∩Speak; ∩I am bound to hear.

Ghost. So art thou to revenge, when thou shalt hear.

Hamlet. \What?

In the Ghost's second speech, 'when' should be made the central idea of the second clause. The thought turns upon the order in time:—'Thou shalt hear; and when—as soon as—thou hast heard, art bound to revenge.' Compare Wolsey's

> And *when* he falls, he falls like Lucifer,
> Never to hope again.

'He is certain to fall: it is only a matter of when.' Hamlet's second speech, of a single word, should be read not, as it sometimes is, with a rising inflection, but with a strong falling

slide. Supplying the ellipsis, it stands for, 'For what crime and upon what criminal am I to wreak revenge?'

Interruptive Emphatic Sudden Thought.

/^If there's anything in the world /I hate—∩/and you know it—/^it is asking you for money. ∩/I'm sure, ∩/for myself, /^I'd rather go without /a thing /\a thousand times—∩/and I do—(∩/)∩/the more shame to you∩/to let me!|

Parenthetic Reminder.

It sometimes required, however, the full force of this reflection to induce Meg, ∩/old and crabbed as she was,| to submit to the various caprices and exactions of attention which were displayed by her new lodger.

—*Scott—St. Ronan's Well.*

The wave sweep on 'old and crabbed as she was' should be quite moderate, with slurred utterance, and the wave of the melody echoed lightly on 'old—crabbed—was', or we shall produce a sad confusion of ideas. By giving 'old' a rising third, and 'crabbed' a corresponding falling intonation,—so that 'old and crabbed,' taken by itself, has the /\ or ∩ outline,—and add 'as she was' as a rising enclitic phrase, we say, unmistakably, that Mistress Meg's being old and crabbed would naturally render her submissive to her guest's caprices. By widening the emphatic intervals the absurdity would be made more prominent. Yet the outline of the clause, as a whole, would be ∩/. In the wrong reading, however, 'old and crabbed' is really exclamatory, giving the clause the force of the insupposable conditional, instead of the true intention, 'because she was old and crabbed,' or, 'being old and crabbed.' (The Double-wave-rising Sweep, page 451.) In the two examples below, the clauses, 'fleet of foot as she was,' 'wet as I was', are susceptible of perversion in the same manner. The accentual wave echo of the group melody is the essential distinction of the true reading.

She began to run, and, fleet of foot as she was, soon distanced her tormentors.

—*Mary Johnston—Audrey.*

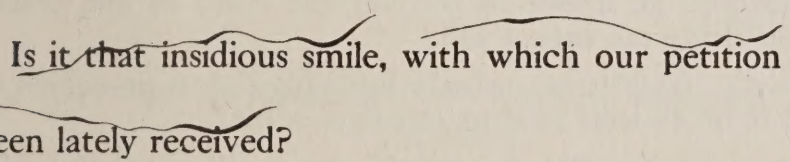
Northmour produced some cold meat, to which I eagerly set myself; and a bottle of good Burgundy, by which, wet as I was, I did not scruple to profit.

—*R. L. Stevenson—The Pavilion on the Links.*

A Sweep Composite, or Blend.—In the question, from Patrick Henry's great speech,—

Is it that insidious smile, with which our petition has been lately received?—

the ironical motive requires a modification of the direct-interrogative melody, by blending in some way the effects of the Double-wave-rising contour and the simple rising sweep. This is satisfactorily and easily accomplished, by widening the terminal rise of each ∩∪-group sweep, with increased time and stress.



The Double-Wave-Falling Sweep; the Inferential Sweep. Symbol: ∪∩.

This sweep is correlative to the double-wave-rising sweep. Its principal office seems to be, to place a positive clause, phrase, or word, in melodic opposition, or contrast, to a negative, implied or expressed. It is inferential in motive.

When a condition or an exception is to be made unusually emphatic, and the speaker's motive includes conviction, determination, or exclamation, the contour is likely to be ∪∩, instead of ∩∪.

Occasionally, the falling-wave contour, ∩, ∧, is effectively used, rather than ∪∩.

EXAMPLES OF THE DOUBLE-WAVE-FALLING SWEEP.

∩/If you said so, ∪\I said so.

∩/The court awards it, ∪\and the law doth give it.

∩/The law allows it, ∪\and the court awards it.

∩/Not that I loved Cæsar less, ∪\but that I loved Rome more.

∩/I will lend you the amount you ask, ∪\but can't help condemning your improvidence.

∩/I concede the force of my friend's argument, ∪\but must retain my own conviction.

In the last two examples above, deference, reluctance, or apology would give the second clause the ∩ contour, instead of ∪\.

∩/As it is the part of justice ∩/never to do violence, ∩/it is that of modesty ∪\never to commit offense.

∪\Why do you go about to recover the wind of me, ∪\as if you would drive me into a toil?

∩/On the sly, (∩/)∩/and nobody knowing ∩/but ourselves,| ∪\mightn't it be as well to shut our èyes a bit?

∩/If I do not take pity of her, ∪\I am a villain: ∩/if I do not love her, ∪\I am a Jew. ∪\I will go get her picture!

∩/Perhaps there might be reasons ∩/for pulling down James; ^\but whàt reason could be given ∪\for setting up Monmouth?

> The flighty purpose never is o'ertook,
> Unless the deed go with it.

The first clause of the above sentence, spoken as a general negative statement, would take the double-wave-rising contour. The conditional clause, if given the same contour, is thereby co-ordinated with the first clause, and the whole sentence expresses the mental attitude of recognition and

assent. But, let the first clause retain its melody, and render the second clause with the Double-wave-falling contour, the falling portion strongly marked,—'deed go with it'—and you foreshadow all the rest of the speech.

∩∨The flighty purpose never is o'ertook,
∨∩Unless the deed go with it. From this moment,
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' th' sword
His wife, his babes, and all unfortunate souls
That trace him in his line. ∩∨No boasting ∩∨like a fool;
∨∩This deed I'll do ∨∩before this purpose cool.
—*Shakespeare—Macbeth.*

For I speak to you Gentiles, ∩∨inasmuch as I am the apostle of the Gentiles, ∨∩I magnify mine office: ∩∨if by any means, ∨∩I may provoke to emulation| them which are of my flesh, ∨∩and might sâve sòme of them.
—*St. Paul.*

Opposed Intonations on Words, Phrases, and Clauses.

Alternative; contrast, antithesis; positive and negative; assertive and interrogative,—and opposition of idea generally, are for the most part expressed audibly by oppositions of inflection and melodic contour. Sometimes the more subtile elements of tone-color, pitch transition, and force transition are employed, instead of or in connection with the simpler and more obvious inflectional and melodic means. The gay, the brisk, the aspiring, the enthusiastic, the inquisitive, the keenly anticipative, tend to the rising progression; while the assertive, the final, the imperative, the dogmatic, the despondent, the subsident, the languishing, incline to the descending intonation.

EXAMPLES OF OPPOSED INTONATIONS.

/^I choose this, \/not that.

/\/I chose, not that, /\but this.

/\/So much for business; \/^now for philosophy.

/When this fiery mass
/Of living valor, /rolling on the foe,
/And burning with high hope, -\shall moulder cold and low!

/And here they stretch to the frolic chase,
^\And there they roll on the easy gale.

/Did you see him or his brother?

/Did you see him, ^\or his brother?

/Are we of the number of those who turn back in the day of battle? ^\or of those who gird on their armor, to do or die?

Will you be pricked in number of our friends,
Or shall we on, and not depend on you?

But shall we wear these glories for a day,
Or shall they last, and we rejoice in them?

Had he been acting against light and against the convictions of his conscience then? or was he uttering a deliberate falsehood now?

Was ever woman in this humor wooed?
Was ever woman in this humor won?

Angry, Rebellious Appeal.

Cassius. /\Ye gŏds! +/\ye gŏds! +^\mŭst Ĭ ĕndŭre ăll thĭs?

'Ye gods!' both times, should be strongly exclamatory and explosive, the radical of the second 'gods' being at least a third higher than that of the first. 'Must' should have its radical—or wave-crest—a third or more higher still. 'Must

I endure all' should be a falling sweep of overlapping falling concretes—slides or waves. 'This' should be a quick, wide-rising unequal wave inflection, with compound stress. The line happens, as a whole, to aggregate into a wide ∩∪ contour; but the referential motive is wanting, and so there is no trace of the accentual or inflectional echo.

TRANSITION.

Changes in measurement, motive, energy, and emotion are properly indicated by changes in the vocal elements,—Time, Pitch, Force, and Quality. These changes constitute Transition.

Transition is an all-pervading feature of artistic reading. In the simplest, plainest style, there must be progress in statement, narrative, description, or argument: and stress and general force, rhythm and movement, inflection and melody, volume and tone-color, should accurately mark and further that progress; interruptions, too, are to be recognized, and treated according to their importance or unimportance: so that Transition, in some form or degree, is constantly required, even in unimpassioned discourse, and should be thoughtfully and carefully employed.

Any sentence, in prose or verse, that contains principal and subordinate elements, or expletives, or digressions, or parentheses, is well read, only when the appropriate Transitions exhibit the value of each, and its relations to the whole.

The discrete changes of pitch on immutable syllables, for emphasis, and the elevation or depression of the radical of an emphatic falling or rising slide, are examples of Pitch Transition that constantly occur; as Stress is an ever-present form of Force Transition. In a word, Transition in some form and degree is necessary to all emphasis.

As thought and feeling become tumultuous, capricious, excited, and veering, the transitions are wider and wider.

In the rendering of a scene from a play, or of a conversation among several speakers, the reciter or reader should identify each character vocally,—so that after a character has once spoken, he shall be instantly recognized when he speaks again. To be successful in such an undertaking means thorough command of Transition. The inference is obvious, that the study and practice of dramatic scenes and of striking colloquial passages among speakers of different types—of various temper, temperament, age, sex, and nationality—is a very direct path toward excellence in this particular field, the management of Transitions.

In more formal and connected discourse, as in oration, essay, or poem, each paragraph, or division, or stanza, is a unit, with its individual value; at the same time, it is a part of the entire structure, and, with all the other associated units, makes up that structure. The problem that the reader or speaker has for solution is, to give each unit its own value, no more, no less, and so to dovetail unit with unit in succession that the audience sees the structure in process of building.

The transition from one larger unit to another—from topic to topic, from paragraph to paragraph, often from stanza to stanza—is made on the closing phrases of the preceding, or on the opening phrases of the succeeding, unit; or the transitional movement is shared by the two units involved. The transitional passage is usually rendered with descending melody, retarded movement, and diminishing force and volume.

Transition, when rightly done, is interpretative, because it expresses the continually shifting mental and emotional moods; and all Transition that is untrue to the one sole end—interpretation—is out of place. Hence, capricious,

meaningless changes of pitch, time, force, and quality 'for the sake of variety' are to be shunned. Many of the mannerisms of readers—especially, recurring melodies and mechanical 'drift'—are due to conscious or unconscious effort to secure variety. Monotony is the invariable result.

True, natural—and artistic—variety is always interpretative, springing from the language, the thought, the feeling, uttered. If the voice justly embodies the actual and entire meaning, monotony is impossible.

EMPHASIS and EMPHASIS-PLACING.

MOTIVE and MELODY: MISCELLANEOUS EXAMPLES. NOTES and STUDIES IN INTERPRETATION.

EMPHASIS.

Emphasis is the importance given a word in its utterance.

Since Accent and Emphasis, as a rule, coincide in place, they should be distinguished from each other; although the question might be raised, whether Accent is or is not a low degree of Emphasis. Accent, however, is a matter of correct pronunciation, and does not indicate the relative or special significance of words. Emphasis is Accent, with time, pitch, force, and quality so modified and managed as to attract special attention to the words emphasized.

In the early study of the vocal embodiment of Emphasis, Pitch, as displayed in Inflection and Skip, and Force, as displayed in Stress, are the two elements most obvious, and of the most importance to the average student.

In Accent without Emphasis, and in the lower degrees of Emphasis, the slight percussive abruptness and slight energy of the equable concrete are usually observable; but as Emphasis grows decided or vehement, the degree, and often the mode of placing, of force on the syllable are changed, and one of the forms of Stress is produced.

But all Emphasis is not loud. Any utterance of a word that gives it peculiarity and attracts attention to it is Emphasis.

Variety, truth, and clearness of emphatic distinction and the regulation of appropriate and pleasing melody, depend very greatly on the employment of the right inflection on the emphatic accent. It is in the discrimination of the simple difference between Rising and Falling that the average ear is most obtuse; and time and patience must be lavished, if we would acquire accuracy of decision and mastery of execution. The monotonous reader or speaker is so, principally, because he employs the same emphatic inflection over and over, at the same radical pitch, with the same loudness, and at substantially regular intervals: for he is as apt to emphasize the wrong word as the right one. To this monotony of inflection, melody, force, and regular recurrence, he is almost certain to add an unvarying movement, or rate of utterance.

Time lengthens or shortens the quantity of the emphatic accent; by sympathy, lengthens, sometimes, even the unaccented syllable or syllables of the emphatic word,—as in shouting and calling. In the form of Pause, time is often the most striking and powerful element of Emphasis. Placed before the emphatic word, it causes suspense and arouses anticipation and surmise; and following the emphatic word, it holds the mind to the thought just uttered, and compels the reception and retention of a deep impression. Try to learn and to employ judiciously the emphatic pause, and you will soon find that your apprehension and grasp of all the other requirements of good reading are growing larger and firmer. Nowhere does the reader need more brains, more taste, finer instinct. Not only emphasis, but, as you have already learned, grouping and rhythm, depend vitally upon Pause.

Emotional emphasis rests chiefly on Tone-color, or Quality. Cordial sympathy with what is read or said, and allowing the voice to express, and so increase, that sympathy, is the

only successful way to acquire the effective applications of Tone-color.

The artistic reader reads to himself, first of all,—is his own most appreciative and most critical auditor: if he succeeds in pleasing himself, he is almost certain to please the remainder of his audience. Sometimes—alas! too often!—he will please everybody but himself.

THE EMPHATIC WORD.—With very rare exceptions, every group, long or short, principal or subordinate, has its Central Idea. If the central idea is embodied in a single word, it is therefore the Emphatic Word of the group. When, as often happens, the central idea is contained in a phrase of several words, as, 'the Constitution of the United States,' 'The Idyls of the King,' 'New York City,' 'Charles Dickens,' 'two whole days ago,' 'ten o'clock,' 'the pangs of despised love,'—the inflectional emphasis is commonly deferred to the terminal word, which is treated as the central-idea word: but the preceding accents are enlarged, little or much, by force and quantity.

To read artistically, or even clearly,—that is, so that the meaning, the whole meaning, and nothing but the meaning, of the text shall be unmistakably conveyed in the rendering,—the reader must do two things: a. Recognize the word that carries the central idea; b. Identify that word clearly to the ear and mind of the listener,—not only in itself, but in its relation and proportion to the rest of the group, to the rest of the sentence, and perhaps to the thought of some other sentence a page more or less away, or to the subject at large.

The first of these requisites calls for analysis, discrimination, and both closeness and breadth of view. No one can read well who does not take the pains necessary to find out the author's meaning, in its height, depth, and breadth, and in detail. We must try to know all the writer means,—not merely what he has succeeded in setting down in black

and white. The books are full of rules for emphasis; but the Rule of Judgment is the only reliable and sufficient one.

It is too generally the case that, even with the first requisite fully met, the reader fails to give his hearers the results of his study. Good writers often read their own compositions so badly as to make them nearly or quite unintelligible.

One may read silently with entire appreciation, and yet blur or obliterate his mental images in attempting to give them voice. To apply to a given emphatic word the exact blend of time, force, pitch (including, of course, inflection), and tone-color, that shall set it forth in the precise meaning and relation which it holds in its immediate place and intention, calls for the artist's mastery of purpose and skill. In a word, the voice must be developed and trained into a perfect instrument, and the ear must be faultless to direct, infallible to detect, and content with nothing short of the full vocal answer to its high demands.

We are often told nowadays that, if the reader apprehends the true meaning and feels the true emotion of what he reads, he will therefore and thereby read well; and that to listen to his own voice, to make himself one of his own audience, would make his reading mechanical and artificial. But, if the reader is to turn himself loose in the way suggested, and is to let the wind blow him whither it listeth, there is not, and cannot be, such a thing as an art of reading; and such a method, or lack of method, must and does encourage and confirm the reader's mannerisms.

In the acquisition of any art, there is a stage, more or less prolonged, during which the employment of the means involved, is conscious, premeditated, scrutinous, and therefore labored and mechanical; but, if the art is ever to be achieved, that stage of progress is inevitable, indispensable, and must perforce be endured, survived, and triumphantly overpassed. Aptitude, patient perseverance, and cheery

faith reduce this mechanical period to the minimum. And when the apprentice becomes the master, when the artisan becomes the artist, technic is transformed into the ready and obedient instrument by which—changing Ophelia's lines a little,—

> 'words are of so sweet breath composed
> As makes the thoughts more rich';

mind, ear, and voice are at one; the whole diapason of eloquent speech is open, and the outer, audible voice truly echoes the silent voice within.

The reading should be—and may be, if the reader so choose,—perfect in technic, and yet fresh and spontaneous as the perfume of the newborn flower. But he must choose; and he must pay the price.

Colloquial Instances of Misplaced Emphasis.—If we are told of the misfortune of a friend, and our comment is, 'I'm sorry for him,' it is a great deal more than likely that the little word 'for' receives the vocal prominence of the central-idea word, while 'sorry' is spoken without emphasis: pauper and prince change places. 'For', immediately preceding the unemphatic 'him', should be lightly accented, but has no claim whatever to emphasis; and 'sorry', if we mean what we say, and say what we mean, is *the* word of the sentence. Here is a proof—a proof repeated in almost any five-minute conversation,—that we may and do absolutely know what we mean, and say it so that it means something else—or nothing.

A few more 'familiar instances' are added.

That's all there is *of* it.

Strike while the *iron's* hot.

I've said it, and I'll stick *to* it.

It's good, and there's plenty *of* it.

His neighbors all say that he is a very good *man*.

Don't say anything *to* him.

This is one of the occasions for which a person doesn't know just how *to* dress.

She said she was so worried over the matter that she just didn't know what in the world *to* do.

A PROTEAN SENTENCE.—

You say he should buy that little white cottage to-morrow morning.

Each word of the above sentence, in turn, may be taken as representing the central idea; that is, each word may in turn be made the sole emphatic word, all the remaining syllables being spoken with the equable concrete of the second; so that this very simple-appearing sentence is multiplied into eleven distinct sentences with as many different meanings. The experiment not only illustrates the importance of choosing the right word to emphasize, but trains ear and voice in the audible distinction between emphatic and unemphatic.

Again. Group the sentence: 'You say| he should buy| that little white cottage| to-morrow morning.' Read the sentence, making each group in turn preponderant, the rest unemphatic. Then read again, closing two—any two—neighboring groups together, the one proclitic or enclitic to the other. See how many such group permutations you can find or invent.

Further: two, three, four, five, or even ten, of the eleven words may be emphasized in one reading, and any one of the several may be made the governing word, while the others receive different degrees of emphasis and subordination. The possibilities of the sentence seem inexhaustible.

Then, if we assume different motives and different emotional moods, with corresponding forms of inflection, melody,

force, time, and quality, we at last realize the fact that there is here compressed, within the compass of eleven words, material from which to derive and verify a whole system of elocution.

Amid all these changes, do not forget that the voice can make a question, or many questions, of the sentence.

STUDIES IN EMPHASIS-PLACING.

A few illustrations of emphasis-placing, with the reasons for the reading chosen, will, it is thought, help you still further to realize that reading well is not the result of 'getting the thought' alone, or of the inspiration of the moment, or of lucky accident, but the product of combined thought, care, conscience, imagination, and technical skill. These studies will also indicate the kind of problems that you will hereafter constantly encounter, recognize, undertake, and, I trust, happily overcome.

1. From Hamlet. Shakespeare.

Hamlet. The air bites shrewdly; it is very cold.

Horatio. It is a nipping and an eager air.

Horatio's reply is not a new observation on the weather, but an assenting restatement of Hamlet's remark. 'Is' is the emphatic word, if emphasis be at all necessary; and all that follows, is repetitious, and therefore unemphatic. The melody should be double-wave-rising, ending with a slightly rising concrete, to indicate concurrence with the Prince's remark. 'Plain as the nose on one's face,' as this is, ninety-nine students out of a hundred read

It is a nìpping and an èager air,—

with 'air' a falling concrete, completing the cadence.

In Hamlet's line, too, the second clause is usually read, by students, with 'very' unemphatic and 'cold' receiving all

the emphasis. But, considering a moment, we see that 'cold' is contained in 'bites shrewdly', and is merely repetitious. The emphasis should, of course, be on 'very', with 'cold' an unemphatic rising concrete, inviting reply.

2. From The Merchant of Venice. Shakespeare.

I saw John McCullough as Shylock, at the Olympic Theater, St. Louis, some decades ago, when he was at the height of his popularity. In rendering the speech,—

> I am debating of my present store,
> And, by the near guess of my memory,
> I cannot instantly raise up the sum
> Of full three thousand ducats. What of that!
> Tubal, a wealthy Hebrew of our tribe,
> Will furnish me,—

McCullough gave a strong designative emphasis to 'Hebrew'; as if to direct Bassanio's attention to the fact that Tubal was a Hebrew, and thereby an exception to the remainder of 'our tribe.' Obviously, 'wealthy' is the central idea of the phrase.

3. From The Death of the Flowers. Bryant.

The rain is falling where they lie, but the cold November rain
Calls not from out the gloomy earth the lovely ones again.

The two lines above, from Bryant's 'The Death of the Flowers', depend, for the conveyance of the poet's intention, upon the value given to 'cold November.' The warm rains of of April, May, and June called out the flowers. The rain is falling now; but it is the cold November rain, and the summons, if it be one, is unheeded.

The referential ∩∪—as inflection on 'cold', and as melodic sweep on 'November',—points out the ellipsis, and establishes the comparison of autumn with summer. The contour is repeated over and over in the right reading of the

second line,—on every accentual measure, in fact; the outline growing more and more subdued, until 'again' is barely distinguishable from a monotone phrase.

4. From Absalom. Willis.

> He covered up his face, and bowed himself
> A moment on his child; then, giving him
> A look of melting tenderness, he clasped
> His hands convulsively, as if in prayer;
> And, as a strength were given him of God,
> He rose up calmly, and composed the pall
> Firmly and decently, and left him there,
> As if his rest had been a breathing sleep.

Whoever takes the trouble to 'get the thought' of the last line, will at once perceive that the poet is using the world-old comparison of Death and Sleep—unbreathing sleep and breathing sleep. Only one member of the comparison is expressed, and it is left to the reader to supply the ellipsis.

The antithesis is to be established by distinctive and emotional emphasis on 'breathing', while 'sleep' is simply cadencial; unemphatic, as being the common term of the two conditions.

This example may appear trite and obvious; but I have heard the passage read countless times, and almost invariably 'breathing' has received scant emphasis or none, and 'sleep' has been pronounced as the significant word.

5. From Thanatopsis. Bryant.

> So shalt thou rest; and what if thou shalt fall
> Unnoticed by the living, and no friend
> Take note of thy departure?

The thoughtless, careless reader, who, unfortunately, 'is always with us,' makes 'thou' the central idea of the first clause above. But, 'the still voice' has been making 'thou'

the subject, victim, or hero of the doom of death all the way hitherto. 'So shalt thou rest' is the summing-up. 'So' is the central idea, and 'thou' repetitious merely.

If some one insists that 'thou' is the dominant word, and, looking for a reason, declares that the poet intended 'thou' to be paralleled with 'the tribes that slumber,' 'the dead,' 'the dead,' of the three preceding sentences; the answer is that that view, in my opinion, would impair the calm, majestic sweep of the poet's thought, which moves straight on from the beginning to the end.

6. From Julius Caesar. Shakespeare.

In Antony's Oration, study well the following lines:—

> Let but the Commons hear this testament,
> (Which, pardon me, I do not mean to read,)
> And they would go and kiss dead Cæsar's wounds,
> And dip their napkins in his sacred blood;
> Yea, beg a hair of him for memory,
> And, dying, mention it within their wills,
> Bequeathing it, as a rich legacy,
> Unto their issue.

As often—perhaps usually—read, the group, 'mention it within their wills,' is rendered as if 'wills' were the central idea. A very short study of the passage will make it clear, I venture to think, that the sight and touch and mention of Cæsar's will (testament) suggests to Antony the thought of the group in question; so that 'wills' is repetitious and unemphatic. There is a natural, logical connection between Cæsar's will and *their* wills; and 'their' is the true central idea of the group.

7. From Drifting. Read.

It was in the winter of 1879-80 that, for the first and only time, I heard in full Mr. Murdoch's rendering of Buchanan Read's 'Drifting'—one of the most exquisitely musical

poems in our language. The great reader's voice gave complete embodiment to all the music of the verse, the delicious, lazy joy of the poet's mood, and the glorious picture of the dim, vague mountains, the 'liquid sky' of the Bay of Naples, the smiling islands, 'the aloes, olives, elms, and vines,' the fisher's child at play, the incoming and outgoing ships, and the drifting boat,—all bathed in the glow of never-dying summer. It was 'a thing of beauty, and a joy forever; it can never pass into nothingness.'

One line I chiefly loved thenceforward, because it was supremely beautiful, and because the reader conferred upon it a new and ampler, richer meaning. The poem was already a favorite of mine, and I had fondly thought that I appreciated and understood it; but the Master had found a beauty that my duller sense had caught no glimpse of.

The whole clause runs,—

> The airs I feel
> Around me steal,
> Are murmuring to the murmuring keel.

My own reading of the last line had made the first 'murmuring' and 'keel' the central-idea words, and the rhythm ran thus:—

| ⅂ Are |murmuring | ⅂ to the |murmuring |keel. |

Mr. Murdoch read it,—

| ⅂ Are |murmuring |—|to | ⅂ the |murmuring |keel, |—

with 'to' as the principal emphatic word, and occupying a whole measure of time.

My reading presented the airs as murmuring to the unheeding keel, that was selfishly satisfied to do its own murmuring 'single and alone.' Mr. Murdoch's reading puts the keel and the airs on a sociable, intimate footing: the mur-

muring keel begins the confab, and the airs are murmuring 'to'—in answer to, responsive to—the keel: they are holding a friendly, confidential holiday chat, both talking at once.

The melody was made to echo the thought and feeling of the line, by the discrete prepared-cadence drop of a fourth on 'to.'

8. From 'I Wandered Lonely as a Cloud.' Wordsworth.

Similarly, in Wordsworth's 'I Wandered Lonely as a Cloud,' the little word 'with', in the last line, is the key to the meaning of the poem. It is, in fact, the climax word.

It is the lightsome, ceaseless motion of the daffodils that arrests the poet's eye and fascinates his fancy. They are 'fluttering and dancing in the breeze',—they are 'tossing their heads in sprightly dance',—they outdo the dancing waves of the bay. This picture he carries home. In his quiet hours of musing, the picture flashes up in his mind, the smiling flowers still nodding and dancing,—his heart thrills with the pleasure of it, and dances 'with' them.

9. From Julius Caesar. Shakespeare.

Rome. Brutus's Orchard.

Enter Brutus.

Brutus. What, Lucius, ho!—
I cannot, by the progress of the stars,
Give guess how near the day. —Lucius, I say!
—I would it were my fault to sleep so soundly.
—When, Lucius, when? awake, I say! what, Lucius!

Enter Lucius.

Lucius. Called you, my lord?

Brutus. Get me a taper in my study, Lucius.

Lucius. I will, my lord. (*Exit.*

Brutus. It must be by his death; and, for my part,
I know no personal cause to spurn at him,
But for the general. He would be crowned:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder,
And that craves wary walking. Crown him?—that;
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse from power; and, to speak truth of Cæsar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks into the clouds, scorning the base degrees
By which he did ascend. So Cæsar may:
Then lest he may, prevent: and, since the quarrel
Will bear no color for the thing it is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities;
And therefore think him as the serpent's egg,
Which, hatched, would, as his kind, grow mischievous,
And kill him in his shell.

Re-enter Lucius.

Lucius. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper, thus sealed up; and, I am sure,
It did not lie there when I went to bed.
(*Giving him the letter.*

Brutus. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?

Lucius. I know not, sir.

Brutus. Look in the calendar, and bring me word.

Lucius. I will, sir. (*Exit.*

Brutus. The exhalations, whizzing in the air,
Give so much light that I may read by them.
(*Opens the letter and reads.*

I have witnessed the acting of the play of Julius Cæsar many times. In every instance, the gentleman who was cast for Brutus 'was accounted a good actor.' I have seen and heard Edwin Booth, John McCullough, Frederick Robinson, Louis James, and others, in the character. When I heard them, every one read the speech last quoted,—

> The exhalations, whizzing in the air,
> Give so much light that I may read by them,—

with the principal emphasis on 'read.' So spoken, the thought—the transaction—is shut in upon itself:—'I wish to know what is in this mysterious letter, and the lightning flashes will enable me to read it.'

But there is a reading much more consistent and natural, growing out of what has already taken place in the scene; and I am sure that Shakespeare, if he could answer our summons, would say: 'Yes, that is the way I heard Brutus speak it, when I wrote the scene: I'm sorry I couldn't put down the sound and the sense, as well as the words.'

Lucius has been roused up, and bidden to get and light a taper in Brutus's study. After Brutus's soliloquy, Lucius returns, saying, 'The taper burneth in your closet, sir,'—tells of his finding the letter, and hands it to Brutus. When Lucius again retires, Brutus, with the letter in his hand, is about to enter the house, where the light has been provided; but, arrested by the fitful brightness of the stormy sky, says,—

> The exhalations, whizzing in the air,
> Give so much light that I may read by *them*.

10. From The Merchant of Venice. Shakespeare.

Portia. Do you confess the bond?
Antonio. I do.
Portia. Then must the Jew be merciful
Shylock. On what compulsion must I? tell me that.
Portia. The quality of mercy is not strained;

> It droppeth as the gentle rain from heaven
> Upon the place beneath: it is twice blessed;
> It blesseth him that gives, and him that takes:
> 'Tis mightiest in the mightiest: it becomes
> The thronéd monarch better than his crown:
> His scepter shows the force of temporal power,
> The attribute to awe and majesty,
> Wherein doth sit the dread and fear of kings;
> But mercy is above this sceptered sway;
> It is enthronéd in the hearts of kings,
> It is an attribute to God himself;
> And earthly power doth then show likest God's,
> When mercy seasons justice. Therefore, Jew,
> Though justice be thy plea, consider this,—
> That in the course of justice none of us
> Should see salvation: we do pray for mercy;
> And that same prayer doth teach us all to render
> The deeds of mercy.

The rendering of the first line of Portia's 'Mercy Speech' has been much discussed. Alfred Ayres (Essentials of Elocution, page 29,) delivers himself thus:—

> Thoughtless readers, who comprise fully forty-nine in every fifty, are sure to make either 'quality' or 'mercy', or possibly both, emphatic, while the thoughtful reader sees that the making of either of these words emphatic puts a meaning into the line not intended. To say that the *quality* of mercy is not strained, is to say that some other attribute of mercy is, or may be, strained—the quantity, for example. And to say that the quality of *mercy* is not strained, is to say that the quality of something else is, or may be, strained. The thoughtful reader sees that Portia says simply this: 'Mercy doesn't come by compulsion, it comes of itself, it is spontaneous,' and, having seen this, he has no difficulty in deciding how the line should be emphasized.

And again (pages 127, 128):—

> I say, and à la Meddle, I say it boldly: Nobody reads this line correctly. There is but one emphatic word in

> it—'strained.' All the other words should be tripped over quite lightly; yet, all the many Portias I have heard—save one of my own coaching—made at least two, and usually three, words in the line emphatic. To make any word in the line emphatic but 'strained' is to suggest a meaning not intended. The first three words add nothing to the sense, nothing. They are there simply as padding, to fill out the line, or as rhetorical embellishment; yet the majority of readers—good, easy souls!—make 'quality' quite as emphatic as any other word in the line, and often more emphatic than the word that alone should be emphasized. Strange that so few readers deem it at all necessary to think! There is more in the art of reading than the mere firing of sound at words, few as there are that seem to think so.
>
> If it were anywhere said that mercy is strained, we should properly emphasize 'not', and should not emphasize 'strained.'

Mr. Ayres was never diffident in the expression of his opinions; and there is no doubt that, as verbal critic and as elocutionary censor of the New York stage, he did much good. Most of his criticisms were just in the main, even if somewhat harshly put at times. Once in a while, however, he drove to a wrong conclusion, and having once adopted it, it was, for him, thenceforth and forever right: he could not—or would not—see the force of anybody's judgment against his own.

Collating the line in question with the two short speeches, Portia's and Shylock's, immediately preceding, we find in 'must,' 'compulsion,' and 'strained,' the same essential idea. It is also clear that Portia uses 'must' in its ethical sense—that of moral obligation; while Shylock willfully or mistakenly interprets it as legal restriction or compulsion.

Portia's purpose in the clause, 'The quality of mercy is not strained,' and indeed in the whole speech following, is, to explain the 'must' of her former speech to Shylock's comprehension, and so to touch his heart 'with human

gentleness and love' that he may look upon Antonio as a brother man, instead of as a Christian, an enemy, and a lawful victim of *lex talionis*. Her thought is: 'Shylock, the "must" I spoke just now is the must of your own conscience, of your own humanity, of your own heart and will. Even this strict court of Venice cannot compel you to be merciful; the quality of mercy is not strained.'

As I read the line, 'strained' is not the only, or the principal emphatic word. Were it not for Shylock's misunderstanding, 'strained' would be merely repetitious and not emphatic at all, as its meaning would already have been conveyed in 'must,' 'compulsion,' 'must.'

'Is,' or, rather, 'is not,' is the central idea, and 'strained' should be emphasized negatively and referentially, in due subordination. 'The quality of mercy' is properly read in plain diatonic melody; 'is not' should receive a moderate falling-wave contour,—'is' bearing a falling-wave inflection of the third, with gentle expulsive stress on the falling constituent, and 'not' unaccented, but completing the contour with the falling concrete of the second; 'strained,' a double-wave-rising inflection, lightly stressed,—pointing back to 'must' and 'compulsion,' and forward to the statement of the next line and a half:—

The quality of mercy ˇ is not ˇ strained.

As the speaker's attitude is persuasive, not combative, 'not' should receive no emphasis, nor even accent, but should be spoken as enclitic to 'is.'

In the line,—

His scepter shows the force of temporal power,—

Mr. Ayres marks 'scepter' and 'temporal' as emphatic, leaving 'power' unmarked. To my thinking, 'power' is the principal emphasis of the line, and 'temporal' should be

but slightly, if at all, emphatic. Power is 'the attribute to awe and majesty, wherein doth sit the dread and fear of kings'; not because the power is 'temporal', or secular, as opposed to sacred or eternal, but because it can compel, rebuke, and punish. 'Power'—'the sceptered sway'—is great, but mercy is greater; and power is greatest, is likest God's, when it is merciful.

Mr. Ayres further says: 'Care should be taken not to run 'awe and majesty' and 'dread and fear' together, as it greatly lessens the effect.' (Meaning, that each of the four nouns, in its place, should be itemized—separately emphasized.) Each of these phrases, however, presents but a single idea, and should be presented as a group—massed,—with the latter noun only emphatic. That Shakespeare so construed the second phrase, at least, is clearly proved, by his putting the predicate in the singular,—'doth sit.'

Mr. Ayres's last paragraph (second quotation) illustrates his occasional failure—or refusal?—to see the obvious. Was it not 'anywhere said that mercy is strained?' The whole speech is based on the fact that Shylock so understood Portia's 'Then *must* the Jew be merciful.'

11. From Dora. Tennyson.

After the climax—Farmer Allen's outburst of remorse and grief—of Tennyson's beautiful pastoral poem, 'Dora,' the narrative is resumed, and finished in a single sentence, of which the first clause is,—

> So those four abode
> Within one house together.

I have heard this clause read, with the culmination of sense sometimes on 'one house', and sometimes on 'together.' These readings might pass as sufficiently good, if there were not a better: a reading that renders the story more coherent,

by recognizing and disclosing relationship between separated incidents.

Before going together to the Farm for a last appeal to Allen, Dora and Mary have made a compact, worded by Mary,—

> ' . . . Thou and I will go,
> And I will have my boy, and bring him home;
> And I will beg of him to take thee back:
> But if he will not take thee back again,
> *Then thou and I will live within one house,*
> And work for William's child, until he grows
> Of age to help us.'

Read the clause first quoted, so that it recalls and supersedes the line italicized, just above, and 'those four' becomes the central idea, and 'abode within one house together' is repetitious and unemphatic.

In the italicized line, in pursuance of the same principle, I make 'will' the central idea. Just before, Dora has petitioned Mary,—

> 'But, Mary, let me come and live with you:
> He says that he will never see me more.'

But the practical Mary proposes to negotiate a reconciliation between Allen and Dora: should that fail,—

> 'Then thou and I *will* live within one house.'

The same, or nearly the same, thought would be conveyed, by letting 'Then' bear the burden of emphasis, instead of 'will.'

MOTIVE AND MELODY: MISCELLANEOUS EXAMPLES.

1.

/^From particles of dust, /which, /\under the microscope, /\/could scarcely be distinguished from each other, | are all the varied forms of nature created.

'Under the microscope' is very emphatic—equivalent to 'even under the microscope'; so that, although grammatically subordinate to a subordinate clause, it should receive a vivid admirative—falling-wave—contour. The referential and negative motives of the relative clause, both, justify the double-wave-rising melody. The emphatic phrase, 'From particles of dust,' and the predicate, closing the sentence, should be so distinctly homogeneous and continuous in pitch, quality, and force, at the points of interruption and resumption, that the ear of the listener shall instinctively associate them. The climax sweep on the opening phrase is needed, to suggest the ellipsis, 'incredible as it may seem'; and, at any rate, the phrase would properly end with some form of cadence, as being the logical close of the sentence:—'All the varied forms of nature are created from particles of dust.'

2.

The Egyptian king who, swollen with grandeur, ordered a colossal staircase built to his new palace, discovered, to his surprise, when it was completed, that he required a ladder, to get from one step to another.

'Ladder' terminates the statement proper,—'The Egyptian king—discovered—that he required a ladder': what follows, accounts for the ladder's being required, and is subordinate—a postscript, an addendum. 'That he required a ladder' should receive a moderate climax contour, in sympathy with the king's surprise; 'ladder' bears the first duad cadence, and the rest of the sentence should take pitch from the terminal level of 'ladder'. The principle has been abundantly illustrated. The interpolated circumstances should have the winding referential melody, not jumbled together, but each slurred in movement, force, and pitch position, according to its importance or unimportance.

3.

A clergyman, once, being asked why he had made his sermon so long, replied that he hadn't had time to make it shorter.

'Time' is the logical close of the sentence; 'to make it shorter' is referential.

4.

At one end of the hall, so lately the scene of judicial pageantry, appeared a platform, somewhat raised from the ground, hung with green cloth and inclosed with an iron railing, which was evidently prepared for the sanguinary spectacle, though, by a mockery of refinement, the symbols of death were concealed from the prisoner's view, and she could neither discern the block, which was covered with black, nor recognize the executioners, who, in the manner of Turkish mutes, stood behind the sable arras.

In this example, the first 'which' has, not 'railing', but 'platform', for its antecedent, and the writer's intention is altogether at the mercy of the reader. Grammatically, the relative clause is a subordinate element; but because of the interpolated description of the platform, and especially because the remainder of the sentence is based upon the statement of the relative clause, that clause should have vocal prominence equal and similar to that of 'appeared a platform.' The main current of thought runs thus:—'At one end of the hall appeared a platform, which was evidently prepared for the sanguinary spectacle, though the symbols of death were concealed from the prisoner's view, and she could neither discern the block nor recognize the executioners.' This should be read all of a piece,—the resuming pitch, force, etc., being always nicely adjusted to the preceding fragment's terminal effect. As the main current closes with the word 'executioners', and is declarative, that word should be made cadencial.

The incidents and circumstances should be slurred in proportion to their value, and carefully distinguished from each other, as well as kept out of the main current. While the ∩∪ intonation occurs again and again, it does not grow trite or monotonous, if pitch, rate, force, and volume are appropriately varied.

'In the manner of Turkish mutes,' if it is desired to enforce the comparison as something extraordinary, may take the climax outline; but if construed as casual or customary, the referential melody is the proper one. The latter interpretation is the more probable.

5. From Psalm XVIII.

/^Then the earth shook and trèmbled: /^the foundations of hèaven =moved and shook, ^\because he was wroth. /^There went up a smòke =out of his nostrils, ^\and fire out of his mouth devoûred: +\còals were kindled by it. /He bowed the heavens also, /^and came dòwn; /^and darkness was under his fèet; /^and he rode upon a cherub, and did flŷ; /^and he was seen upon the wings of the wînd; =and he made darkness ^\pavìlions round about him, =dark waters, ^\and thick clouds of the skies. /^The Lord thùndered =from heaven, /^and the Most High uttered his voîce; /and he sent out arrows and scattered them, +\lightning, and discòmfited them. /^And the channels of the sêal appeared; /^the foundations of the wôrld =were discovered, at the rebuking of the Lord, ^\at the blast of the breath of his nostrils.

In the above example, the portions to which the climax outline is assigned, should have the rising progression very moderately but distinctly marked, the concretes of the extendible syllables being waves of the second, and the culminating accents falling waves of third and fifth, or third and fourth, or falling slides of fourth or fifth. The culminating accents should vary perceptibly in pitch. The phrases, 'moved and shook,' 'out of his nostrils,' 'and he made dark-

ness,' 'dark waters,' 'from heaven,' 'were discovered,' 'at the rebuking of the Lord,'—should be read in the melody of the monotone; except in the case of 'dark waters', taking their pitch from the vanish of the preceding intonation. 'Dark waters' takes its pitch from 'and he made darkness.' The construction of the clause is obscure; but the meaning is,—'He made pavilions round about him (of) darkness, dark waters, and thick clouds of the skies'; and the reader should vocally co-ordinate the separated members of the series, especially as the interrupting group is very emphatic.

Final stress predominates on the strongly emphatic syllables.

6. The Adjustment of an Emphatic Adjunct, Immediately Following the Melody of Consummation.—The sense or the emotion often requires an emphatic—a stronger than a merely cadencial—sweep of voice upon the last word or words of a group of complete sense, to which something co-ordinate, or illustrative, or supplementary, and strongly emphatic, is added. How is the voice to rejoint and weld what it has disjoined by emphatic close? Usually, I believe, —often, at least,—by imitating, or reduplicating, the final intonation of the former group, on the initial word or words of the adjunct.

In the example above, 'coals' repeats the strong falling slide of '-voured.' In the extract from Marco Bozzaris, page 532, notice that 'king' echoes the wave of 'throne.' The principle is further illustrated in the three examples below.

/^But yonder comes the powerful king of dây,
^\Rejôicing in the east.

He looks in boundless majesty abroad,
And sheds ^\the shíníng dây,| that burnished plays
On rocks, and hills, and towers, and wandering streams,|
^\Hîgh-gleaming from afar.

But thou shalt flourish in ∧ímmórtál yoûth,
∧Unhûrt amidst the war of elements,
The wreck of matter, and the crush of worlds.

In the last example, my own reading disposes of 'Unhurt' in this way:—'Un-' takes initial pitch from the crest of the wave on 'youth', and its concrete is a slow rise of the third, with expulsive median stress; '-hurt' is a quick unequal falling wave of fourth and third, with final stress. In total effect, the word is a condensed climax contour, capping the preceding climax on 'youth.' From the crest of 'hurt' I drop a full fifth, and read 'amidst the war of elements' in monotone, dark orotund, and moderately accelerated movement.

7. From an Oration on Lafayette. Charles Sprague.

/^Spread forth creation like a màp; /^bid earth's dead multitudes revîve; /and of all the pageant splendors that ever glittered in the sún, +\whên looked his burning eye on a sight like this? ∧Of all the mỳriads /that have come and góne, +\what cherished minion ever ruled an hour like this? ∩∪Many have struck ∩∪the redeeming blow ∩∪for their õwn ∩∪freedom; but ∩whô, ∩∪like thĩs man, ^\has bared his bosom in the cause of strangers? ∩∪Others have lĩved ∩∪in the lõve ∩∪of their õwn ∩∪pẽople; but ∩whô, ∩∪like this man, ^\has drunk his sweetest cup of welcome with another? +\Màtchless chief! /Of glory's immortal tablets there is one for hím, /^and him alône. ∩∪Oblĩvion ∩∪shall nẽver shroũd ∩∪its splẽndor; /^the everlasting flame of lìberty /shall guard it, /that the generations of men may re-+\ pèat the name recorded there, —^\the belôvéd name ∧of Lafayêtte!

8. From The Merchant of Venice. Shakespeare.

Duke. How shalt thou hope for mercy, rendering none?

Shylock. What judgment shall I dread, doing no wrong?

As usually rendered, Shylock's rejoinder is a challenge, a defiance, a demand; haughty, triumphant, or vindictive,

according to the discretion of the actor or reader. The intonation is ⌒ on the first group, and ＼ on the second, the melodies overlapping. Usually, too, the imperative motive is re-enforced by a drift of falling inflections.

If the reply were addressed to Antonio or Bassanio, this ordinary reading would be true to nature, to the circumstances, and to Shylock's ruthless attitude toward his enemies. But he is speaking to the Duke. The Duke is the living embodiment of 'temporal power'; he can administer the law or set it aside, he can bestow or withhold justice and mercy. Shylock believes in the strict justice of his cruel claim, and that the law, fairly construed, will award him his pound of flesh; but, whatever his confidence in the merits of his case, his manner of address to the head of the State would be deferential, conciliatory, ingratiating. This blend of confidence and deference is best embodied, I venture to think, by employing the referential melody, vividly outlined, with a strong inflectional echo on the emphatic words.

∩∪What jũdgment ∩∪shall I dread, +∩∪doing nõ wrõng?

9. From The Merchant of Venice. Shakespeare.

If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies. And what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions,—senses, affections, passions? Is he not fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die?—and, if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by

Christian example? Why, revenge. The villainy you teach me, I will execute; and it shall go hard, but I will better the instruction.

To read the above speech well and truthfully, aside from its dramatic values, demands not only accurate analysis for the determination of the sense, but a clear insight into the philosophy and purpose of inflection and intonation, and a voice under the absolute control of a correct ear. It is possible to apprehend the sense of this and many another passage clearly, and to convey, unintentionally and unconsciously, a sense altogether different. Every element of voice employed, must be so ordered as to illuminate, confirm and enforce the exact meaning of the words, or the reading is immoral, and the voice is a liar and a thief.

Of course, the emotional values of the lines should be embodied; but there is room for varieties of opinion—great latitude of choice as to phase, degree, and blend, in that department of elocutionary art. No two readers, perhaps,—nor the same reader, at different times,—would, or could, give a vivid passage of any extent precisely the same emotional coloring. The sense, however,—the thought—the intellectual value—must always be brought out exactly and distinctly, or the reading is positively bad.

As a simple pointed condition, the first clause would take the ⟋ or the ∩ sweep, closing with the wave inflection, ˜, on 'else'; but Shylock does not mean,—'If I am unable to find or devise any other use for it, at least it will feed my revenge.' He does not expect, or wish—he will not permit, Antonio's flesh to feed anything *but* his own revenge. With climax contour, ⟋, culminating in a strong falling slide or wave on 'else', the effect of finality on a clause of incomplete sense, suggests, by its paradoxical character, that the speaker means more than his words in themselves convey; that is, it is made elliptical:—as if Shylock actually added, in words,—

'And I know that it will not, I am glad that it will not; nay, more—it shall not!' 'My revenge' is an emphatic phrase: 'my' should be given quantity and stress, the vowel having the ī sound. I read the second clause referentially,—that is, with the ∩∪ melody; doing away with the cadence at the period, and suggesting an ellipsis like,—'And that is enough for me!'

The second sentence, as far as the semicolon, should be read with climax intonation, culminating on 'million'; there should be a grouping pause at the end of the first clause, but no break in the melody. The remaining clauses of this sentence should be rendered in couples, so far as grouping by pause is concerned,—since 'losses' suggest 'gains'; 'friends,' 'enemies'; and with Shylock, his 'nation' and his 'bargains' are as dear as his heart's blood,—equally dear,—thought of together and spoken of in the same breath. Note the same collocation of ideas in another of Shylock's speeches:—

> I hate him for he is a Christain;
> But more, for that, in low simplicity,
> He lends out money gratis, and brings down
> The rate of usance here with us in Venice.

and farther on, in the same speech:—

> He hates our sacred nation; and he rails,
> Even there where merchants most do congregate,
> On me, my bargains, and my well-won thrift,
> Which he calls interest.

Between the members of each couple make but the briefest pause; between the couples, a short breathing pause. Give all the verbs falling slides or sweeps; all the nouns, except 'enemies', rising slides or sweeps. From 'laughed' to and including 'friends', let the radical of each successive accented syllable be struck at higher and higher pitch, and let 'cooled my enemies' receive the falling sweep; or,—give the

continuous rising-sweep contour through the first two couples, and the falling sweep through the last couple. Either of these modes of treatment will melodically combine all of the six clauses into one consistent intonation; and, with the added effect of crescendo force and volume, will picture a cumulative fury of resentment. It will also prevent the monotony that usually results from the uniformity of verbal construction, the equal length, the sameness of accent, and the inflective mechanism of the clauses themselves.

The next two sentences—question and answer—should have falling sweeps,—that of the answer overlapping that of the question, and, with its cadence, of course reaching a lower pitch.

The next series of questions, concluding with 'shall we not revenge?' is the especial crux of the example.

What do they mean?—that is, what is Shylock's purpose in asking them? Unless that purpose is ascertained and vocally embodied, the reading, however charged with dramatic feeling, will be 'full of sound and fury, signifying nothing.' I saw two noted actors, several seasons apart in time, in the character of Shylock, and carefully watched their readings of this speech, at this point. John McCullough gave each emphatic word a wide rising inflection or sweep, and debarred himself from light, shade, and contrast, by keeping altogether 'in the hills and upper regions' of his compass. Henry Irving, when I heard him, uniformly employed falling inflections and sweeps on the words of emphasis. Doctor Rush, in his 'Philosophy', lays down still another mode of dealing with the passage. These great ones cannot possibly all be right, and may, possibly, all be wrong. How should these questions be read? and why?

If I am right, the questions are an analogical argument and a conclusion. Grant the premises, and the conclusion

inevitably follows. However colored with passion the tones may be, the mental purpose of the scornful Jew should speak unmistakably through the media of inflection and melody.

The argument is, in brief, that, if Jew and Christian are alike in physical attributes, they are alike in mind, spirit, motive, and conduct.

The questions in regard to the former—the physical characteristics—are direct in form, and should bear the rising intonation of real inquiry. Shylock seeks, and eagerly solicits, the concessive yes as his basis of deduction; his premises must be admitted, that he may draw his conclusion. He is trying to make a rational defense of his attitude of revenge.

'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions,' then, should be read with rising sweeps and emphatic rising or rising-wave inflections; for they refer to physical attributes; and the intonation eagerly seeks assent. 'Senses, affections, passions,' should, each, have a wide falling sweep, and, taken together, their overlapping should constitute them an aggregate falling sweep; because they are the deduction, the conclusion, from the premise. The argument stands:—'If, like the Christian, the Jew has eyes, hands, organs, and dimensions, as you must admit he does, then is he human, like the Christian, and has of necessity the same senses, affections, and passions.'

Shylock proceeds to compare Jew and Christian in their response to physical environment and contingency, adding instance to instance. In the long sentence, beginning, 'Is he not fed,' it is best, I think, to make a group of each of the first two clauses, and to mass the third and fourth as closely as possible,—the 'healing' being suggested by 'diseases'; the change in movement, too, being a desirable 'touch of nature.' In reading so long a sentence, if the melody were made a continuous and vivid rising progression

throughout, the voice would become shrill and unmanageable before reaching the end. I evade that risk, and at the same time secure an effective variety, by carrying the rise to and through 'cooled'; then, giving a falling sweep, with falling concretes, to 'by the same summer and winter as a—', the melody reaching a comparatively low pitch; then, making a wide and strongly stressed rise on 'Christian is?' On the next series of three sentences,—beginning at a low pitch, I make a progression of overlapping rising sweeps, so adjusted that 'bleed,' 'laugh,' 'die,' are in symmetrical rising-pitch progression, as they are crescendo in force and volume.

'And, if you wrong us, shall we not revenge?' is spiritual and ethical, and therefore is to be rendered as conclusion. To enforce the conditional clause simply as a condition, without bias on the speaker's part, 'wrong' should take a well-marked ˜ inflection, with 'us' enclitic, completing the rise; the two words making the ∩∪ contour, the sign of pointed condition. But, if we take the view that Shylock is biased; that, in the very torrent, tempest, whirlwind, of his argument, he has constantly in mind his own personal wrongs; that the first clause is elliptical, and stands for,—'And, if you wrong us,—as you do, and I, Shylock, am a monument of it,'—and the dramatic situation enforces this view,—then the simply conditional reading is weak and inadequate. It should, I think, be treated like the opening clause of the first sentence, as a climax intonation,—'wrong us' taking the culminating falling sweep. 'Shall we not revenge?' is a question of triumphant appeal, and requires a wide falling sweep, with strong falling slides or ˏwaves, strongly stressed. It is the completion of the analogy, the Q. E. D. Shylock's own reiteration of the argument, immediately after,—'If we are like you in the rest, we will resemble you in that,'—indicates that it is finished to his

entire satisfaction, and that he considers his attitude toward Antonio as justified. 'We will resemble,' instead of 'we shall resemble', is a fine Shakespearean touch, clearly showing Shylock's eager zest of hatred. This sentence is usually read, I believe, with an emphatic monad cadence on the last word. I greatly prefer to read both clauses with the ∩ contour; the rising vanish on the last word, and the whole melody, suggesting some such ellipsis as,—'as you should expect, and you may make the best of it.'

The argument finished, Shylock proceeds to compare Jew and Christian, in their behavior under the infliction of injury. In the first clause of the next sentence, enforce its conditional motive, by the rising-wave contour on 'Christian'; give 'what is his humility?' a falling sweep, with final stress on 'what' and '-mil-', and a sneering unequal falling wave on the latter syllable. 'Revenge' is short, sharp in stress, and downward. In the next sentence, 'Christian', and 'Jew' should both begin at comparatively high pitch,—but not at the same pitch,—and receive strong falling intonation; the two words thus standing out in bold relief. Which of them has the higher initial pitch is of no importance; but let them be different. Inflectional antithesis on the two words is unnecessary,—would be, in fact, pedantic, trivial, and impertinent. 'What' may have its radical a little higher or a little lower than that of 'Jew', and the interrogative clause sweeps downward to the cadence, with the expression of imperious, scornful demand. In the answer,—the climax word of the speech,—the syllable '-venge' should receive a wide, deliberate falling slide or wave, with impassioned force.

'The villainy you teach me,' should rise, in swift anticipation; 'I will execute,' should have the ∩ contour, suggesting the collateral thought,—'as you should naturally expect, from what I have said.' 'And it shall go hard,' should

begin at the terminal level of 'execute', and rise throughout, ending with a ˜ inflection on 'hard', strongly stressed (thorough): expressing at once Shylock's expectation that the achievement of his revenge will be difficult, and his readiness to meet and his determination to conquer all obstacles. In the last clause, 'better' is the ruling word: by sharp stress, high radical pitch, and falling sweep, it will be well brought out as the climax of the sentence. 'The instruction' is repetitious and simply cadencial, and should receive no emphasis.

10. From Macbeth. Shakespeare.

In the following extract from Macbeth, II., ii., Macduff's speeches are an excellent study in the gradation and symmetrization of melody, as well as of force and volume.

The symbol + means higher pitch; –, lower pitch.

When applied to a series of ascending, descending, or culminating sweeps, including the climax sweep, + means that the highest point of the sweep to which it is prefixed, is to be higher that the highest altitude of the sweep preceding; and – means that the highest point of the sweep it precedes, is to be lower than the corresponding point of the foregoing sweep. Whether force and volume shall be maintained, increased, diminished, or suppressed, must be determined by the merits of the case.

When placed before a ∩∪ or ∪∩ sweep, + and – denote that the contour, as a whole, is to be elevated or depressed, as compared with the adjacent melody before; accompanied by increase or diminution of volume and force, and quicker or slower movement, according to the importance or unimportance of the thought involved.

Macduff. ∩Ô +\hòrror! +\hòrror! \–hòrror! +/^Tongue nor heàrt
–/^Cannot concêive, –/^nor nâme thee!

Macbeth and Lennox. What's the matter?

Macduff. /^Confusion now hath made her màsterpiece.
/^Most sacrilegious mùrder /hath broke ope
/^The Lord's anointed tèmple, /and stole thence
^\The lîfe o' the building.

Macbeth. \/Whàt ìs't yoù sáy? -/the lĭfe?

Lennox. \/Mèan yoù hìs măjéstý?

Macduff. /^Approach the chamber, and destroy your sìght
-/^With a nêw Gorgon. ∩∪Do not bid mẽ speak:
+∩\Sêe, -/^and then speak yoursêlves. +/\Awàke! +/\ awàke!
+/^Ring the alàrum-bell! +\Mùrder and -\trèason!
+/^Bànquo and Dònalbain! +\Màlcolm! -/\awàke!
+∩∪Shake õff this balmy slẽep, -∩∪death's coũnterfeit,
+/^And look on death itsèlf! +\Ŭp, +\ùp, /and see
/^The great doòm's image! -\Màlcolm! +\Bànquo!
+/^As from your grâves /rise up, /^and walk like sprìtes,
-^\To coùntenance this horror! -/^Ring the bèll!

11. William Tell, on Switzerland. Knowles.

The bracketed symbol (/) indicates that the series of clauses following, has, as a whole, a rising trend of melody. (∩∪), (∪∩), indicate that the following construction, as a whole, has the contour of the symbol prefixed.

Õnce, /^Switzerland was frêe! ∩\With what a prîde /I used to walk these hills, /look up to heaven /\and bless Gòd \/thàt ìt wăs só! /^It was free from end to ènd, +/^from cliff to làke \'twas free! /\free as our tòrrents are, /which leap our rocks and plow our valleys, ^\withoũt ãsking lẽave; +/^or as our pèaks, /which wear their caps of snow ∩\in very prèsence +/\of the regal sûn! ∩∪How hãppy was I in it, then! /^I loved its very stôrms! ∩\Ây! (1) /often have I sat in my boat at night, (2), (∩∪)when, midway o'er the lake, the stars went out, and down the mountain gorge the wind came roaring,—(1)/^I have sat and watched the thunder breaking from his cloud, and smĩled, =to-see-him-shake-his-lightnings-o'er-my-head, /and think ∩∪Ĩ had nõ mãster -∩∪save his õwn.

(*Transition to somewhat higher pitch, natural quality, moderate force and movement. The first sentence following is semi-interrogative.*)

(/)∩∪You know the jutting cliff, +∩∪round which a track up hither winds, +∩∪whose base is but the brow of such another one, +∩∪with scanty room for two abreast to pass?

(*Transition to lower pitch; orotund quality; slower movement, accelerating; slowly rising melody; crescendo force and volume.*)

(/)O'ertaken there by the mountain blast, I've laid me flat along, and while gust followed gust more furiously, as if to sweep me o'er the horrid brink,—

(*Transition to natural quality, rather rapid movement, light force and volume,—but the two strains of melody smoothly joined.*)

(/)∩∪and I have thought of ōther lands, ∩∪whose storms were ∧súmmér flàws ∩∪to those of mine, ∩∪and jūst have wīshed me there,—

(*Transition to connect with 'horrid brink.'*)

The thought ∩∪that mīne was frēe ∧has chècked /that wish, /and I have raised my head, /and crĭed, -=in thralldom to that furious wind, +∩∪Blōw ōn! (∪)\thìs ìs thè lānd ∧of lìberty!

12. Webster's Reply to Hayne: Peroration.

/When my eȳes shall be tūrned to behōld for the lāst tīme the sūn in the hēaven, ∩∪may I nōt sēe him shīning ∩∪on the broken and dishonored frāgments ∩∪of a ōnce glōrious ∩∪Ūnion; on states ∩∪dissĕvered, ∩∪discōrdant, ∩∪bellĭgerent; on a land ∩∪rent with cĭvil feūds, ∩∪and drenched, -∩∪it māy be, +∩∪in fratĕrnal bloōd. =Let their lāst fēeble and lĭngering glānce ∩râther /behold 1, +/the gorgeous ensign of the Repúblic, 2, ∩∪now known and honored ∩∪throughout the earth, 1, +/still full high advànced; +/its arms and trophies streaming in their orĭginal lùster; ∩∪not a strĭpe erased or pollūted, +∩∪nor a sĭngle stār obscūred; /bearing

for its mótto, +∩nõ such mĩserable ∩ĩnterrõgatory as,—'+∩What is ∩ãll thĩs ∩wõrth?' +∩nor those õther words ∩of delusion ∩and folly,—'+∩Liberty fĩrst, ∩and Ũnion ∩ãfterwards':| but ∩êverywhere, ⟋spread all ôver, +⟋in characters of living lìght, 3, +⟋blazing on all its ample fôlds, -=as it floats over the sēa, +=and over the lānd, +=and in every wind under the +=whole hēaven, 3, ∧that òther sentiment, -∩dear to every true American heart, 3, +∩Liberty ând Union, ∩now and forêver, -∩ône -⟍and insèparable!

The vital principle involved in the true rendering of the two sentences above, is the strong contrast of positive against negative,—of the things prayed for against the things deprecated. The negatives are correlated, and at the same time contrasted with the positives, by throwing them all into the ∩ melody. The positives all terminate with the assertive intonation of falling concretes, completing one of the three contours, ∧, ∩, ⟋,—according to the length of the group, the position of the dominant word, and its capabilities in the way of quantity and volume.

The referential clauses, 'now known and honored throughout the earth,' and 'dear to every true American heart,' have the ∩ outline, but there is no danger of their being mistaken for negatives.

The opening clause should have a slowly, smoothly, gently, rising sweep, the accents monotone waves. The negative melodies of this sentence, as far as the second semicolon, should be clearly marked, but the last two clauses may be smoother and graver; the last word, 'blood,' inflected ˜, but not sharply, nor sharply stressed.

'Let their last feeble and lingering glance,' either alternate melody or strict monotone, the accents all waves of the second and on the same level.

'Rather' is the keynote of the positive intonations.

'Behold the gorgeous ensign of the Republic still full high advanced,' should be a climax contour, culminating on

'advanced'; the movement becoming animated, with quick, expulsive median stress and crescendo force and volume. The interruptive reference, 'now known,' etc., should be abated, but glowing with feeling; so strengthening, not impairing, the main clause. I have marked the next clause to rise higher to and at its close; but it may well be rendered on a lower range than that of the first clause, provided it is not suffered to lapse into feebleness, through lack of energy and volume. Emphasize both words of the phrase 'original luster', with falling-wave intonations, the adjective predominant.

The negatives following, should be read as an ascending series, ending at higher and higher pitch, and increasing gradually in force and volume, the terminal accents well-marked. 'Bearing for its motto' is not negative, but introductory to all that follows, and so receives the simple rising sweep.

'Everywhere' resumes the positive melody. 'Ev-' is not the most accommodating syllable in the language for wide waves, but we must do the best we can with refractory material; the rest of the word should vanish downward. The three directly following phrases are amplification and emphatic repetition; and as nearly as possible should repeat the contour of 'everywhere', but successively higher and with growing energy. 'In characters if living light' gives opportunity for changing to distinctively bright vowel color and a transiently brisker movement.

The circumstance, 'as it floats—whole heaven,' is best read, I think, as a series of monotone groups, rising successively a tone, and gathering force and volume as they rise. So read, the clause has a melody and impressiveness of its own, and does not disturb the unity of the interrupted series.

It is a matter of taste and judgment, and perhaps no less a matter of vocal capital, whether, beginning with the first

3, and running through the series, 3, 3, 3, to the end of the last 3, we increase in force and rise in pitch, or subside in both. The latter treatment is the more in harmony with the opening of the paragraph.

13. From The Quarrel Scene, Julius Caesar.

In the great Quarrel Scene, IV., iii., verbal form and motive are frequently at odds, and the reading must embody the motive; sometimes the motive itself is complex: so the Scene presents numerous occasions for the employment of opposed intonations.

So far as I have heard, Cassius's 'I an itching palm!' line 12, is read usually as a common question, with strong rising inflections and melody; but the reading does not convince. A better treatment, I think, would consist of a strong falling sweep, with falling inflections,—constituting the words a contemptuous denial. I prefer, however, to make the words deny and question in the same breath, by using the ∨ contour; the first three words being a strong falling sweep, with falling inflections, and 'palm' completing the contour with a thorough-stress unequal rising wave.

'Chastisement!' line 17, involving the same mental and emotional motives, I read with the same outline, the first two syllables falling strongly, and the last sharply rising.

In Brutus's long, indignant question, beginning at the middle of line 21, I read 'supporting' with a sharp ∧ outline, interrupting the rising drift, to give the word a pointedly discriminating or even exclamatory value: Cæsar did not himself rob, but he supported,—i. e. countenanced—tolerated—encouraged, robbers. In line 26, I read 'trash as may be graspéd' as a strong falling sweep, with falling inflections, to express Brutus's utter disdain and condemnation of graft. 'Thus' rises sharply, to correlate the last clause with the interrogative drift.

'I am!' line 33, is usually read as a dogged affirmative, 'am' receiving a falling slide or wave. Lawrence Barrett, the best Cassius of the recent stage, gave 'I' an unemphatic falling concrete, and 'am' a strong thorough-stress unequal rising wave, the terminal rise being a full octave, at the same time advancing a menacing step, with threatening hands: so that the two words, 'I am!' were a clear prelude to his next speech,—'Urge me no more,' etc. He made it one of the finest speeches in the whole play.

'Is it possible?' line 38, is not an inquiry, but an exclamation of amazement and utter disbelief. It should accordingly be spoken as a wide falling sweep, with wide falling inflections on the accents. Force very much suppressed.

'Must I endure all this?' line 41, is rebellious repudiation and denial, and requires a wide falling sweep,—until the last word is reached, which should receive a strong rising slide or wave, expressive of Cassius's involuntary bending to Brutus's austere moral superiority. The whole line is notated on page 474, 'Opposed Intonations.'

In the interrogative series of Brutus's next speech, I read the first two clauses as rising sweeps,—the pronoun bearing the chief emphasis, and the second sweep stronger in force and volume and extending higher in pitch. 'I' of the third clause is the climax of force and pitch, its strong falling slide starting a falling sweep, that extends to and through 'testy', followed by a keen rise on 'humor.' So read, the last question gives vehement denial, vocally, to all three questions.

'Is it come to this?' line 50, is very like, and very unlike, 'Must I endure all this?' above. It should be read with falling sweep and inflections, and subdued force. 'This' completes the sweep, with an emphatic falling inflection. The question is Cassius's despairing recognition of the wreck of friendship.

'I durst not!' line 60, and 'What, durst not tempt him!' line 62, are alike in intention. Inquiry, with denial, is their interpretation. 'Durst,' in both cases, should be a strong falling slide, with impassioned radical stress. Be careful not to make the first 'durst' so strong that you cannot make the second stronger. In line 60, 'not' should have both rising skip and rising concrete, completing the rising-wave contour. In line 62, 'not' should have a falling inflection, completing the falling constituent of the rising-wave outline; and 'tempt him', with rising skip and rising sweep, forms the rising constituent. 'Durst' is vehement in force both times, but even violent in the repetition.

14. Blended Assertion and Inquiry. Hamlet, Act I., Scene ii.

Horatio. Season your admiration for a while,
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

Hamlet. For God's love, let me hear.

Horatio. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,
Been thus encountered. A figure like your father,
Arméd at point exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them; thrice he walked
By their oppressed and fear-surpriséd eyes,
Within his truncheon's length; whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch;
Where, as they had delivered, both in time,
Form of the thing, each word made true and good,
The apparition comes. I knew your father;
These hands are not more like.

Hamlet. But where was this?

Marcellus. My lord, upon the platform where we watched.

Hamlet. Did you not speak to it?

Horatio. My lord, I did;
But answer made it none: yet once methought
It lifted up its head and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanished from our sight.

Hamlet. 'Tis very strange.

Horatio. As I do live, my honored lord, 'tis true,
And we did think it writ down in our duty
To let you know of it.

Hamlet. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?

Marcellus and Bernardo. We do, my lord.

Hamlet. Armed, say you?

Marcellus and Bernardo. Armed, my lord.

Hamlet. From top to toe?

Marcellus and Bernardo. My lord, from head to foot.

Hamlet. Then saw you not his face?

Horatio. Oh, yes, my lord; he wore his beaver up.

Hamlet. What, looked he frowningly?

Horatio. A countenance more in sorrow than in anger.

Hamlet. Pale? or red?

Horatio. Nay, very pale.

Hamlet. And fixed his eyes upon you?

Horatio. Most constantly.

Hamlet. I would I had been there.

Horatio. It would have much amazed you.

Hamlet. Very like, very like. Stayed it long?

Horatio. While one with moderate haste might tell a hundred.

Marcellus and Bernardo. Longer, longer.

Horatio. Not when I saw't.

Hamlet. His beard was grizzled? no?

Horatio. It was, as I have seen it in his life.
A sable silvered.

Hamlet. I'll watch to-night;
Perchance 'twill walk again.

Listening to Horatio's rapid, succinct account of the Ghost's appearance the night before, Hamlet is, of course, profoundly affected in his emotions, but does not therefore lose his head.

'On their watch' might refer either to time or to place; and Hamlet's first question at once ascertains the locality of the incident.

Ghosts cannot speak until spoken to, and Marcellus and Bernardo had been too much appalled, 'two nights together,' to address the shade. But a friend, for a friend's sake, might even overcome great fear; and Horatio is next directly questioned by Hamlet. If the spirit was his father, the visit was for him, Hamlet; if Horatio spoke, and received reply, that reply would explain the meaning and purpose of 'the armèd figure.' Yes, Horatio had spoken; the specter had at length seemed about to answer, but had shrunk away, dumb, 'at the crowing of the cock.' No message! 'It is very strange.' No wonder that it troubles him!

From somewhere in the whirl and tangle of his thoughts springs the impulse to join the three, if they are to watch again the coming night; and this impulse, though he does not yet announce it as a purpose, inspires the question, 'Hold you the watch to-night?' The answer, 'We do, my lord,' satisfies Hamlet of the feasibility of his notion,—there is one thing, at least, that he can do.

With this certainty to lean on, Hamlet tries next, by question and answer, to gain reasonable ground upon which to base a theory of the Ghost's errand, to reach the meaning of the portentous guise. The next five questions are aimed at this end: but again he is baffled, and the enigma grows even darker.

He now snatches at the half hope that it was not his father's shade that the watchers saw. The investigation begins to turn in this direction upon the question, 'And fixed his eyes upon you?'

At last, Horatio's answer to the question, 'His beard was grizzled? no?' persuades Hamlet that his friends may have seen his father's spirit. Instantly he resolves to bring fears, doubts, and guesses to a final issue, and announces his determination in the words, 'I'll watch to-night'.

The questions that recall the circumstances mentioned in Horatio's story are a blend of statement and inquiry,— 'You say it was thus; do you?'—and the intonation, to render the motives truly, must be first assertive and then interrogative; causing the melody to end with the ∨ contour,—sometimes sweep, and sometimes inflection.

'But where was this?' On account of the ambiguity of 'on their watch', as mentioned above, this is a question for new information. 'Where' is the central idea, and takes the falling slide; the melody of the sentence as a whole being ∧.

'Did you not speak to it?' This is addressed pointedly and personally to Horatio: 'you' is the central word, and the sentence is a rising melody of real inquiry.

'Hold you the watch to-night?' Another rising sweep, 'to-night' emphatic.

'Armed, say you?' 'The figure you saw, was armed; do you say?' 'Armed' is an assertive falling slide, and 'say you?' direct inquiry. Or, 'Armed' may receive the asser-

tive-interrogative inflection, ˇ, with 'say you?' an enclitic rise. Were 'say you?' omitted, and 'Armed' spoken alone with the same motive, it would, of course, receive the ˇ inflection, with stress on the falling constituent.

'From top to toe?' A moderate rising sweep, with the falling-rising wave inflection on 'toe.'

'Then saw you not his face?' The logical inference from the preceding answer and from Horatio's descriptive 'cap-a-pe', but confirmation is sought. The assertive melody closes on 'not', and 'his face' questions.

'What, looked he frowningly?' 'What' stands for 'What did he look like?' and should receive a falling slide. 'Looked he frowningly?' is blended assertion and inquiry: 'To comport with the garb, the face should have worn a frown; was it so?' The clause is a rising sweep, with a rising wave on 'frowningly.' Hamlet feels that the spirit walks in armor on account of some wrong to be righted, and would 'read the mind's construction in the face.'

'Pale? or red?' This line is usually printed as an ordinary alternative question, often without even a comma after 'Pale'; but I think it is more,—is, in fact, two distinct questions. 'This figure was in complete armor; but you say the face was sorrowful, not frowning. Did the features show no sign of anger? of the warrior, seeking redress? If a spirit, the face should have been pale. —But, since you saw no frown, perhaps the face was red?' I read 'Pale' with a falling-rising inflection, the assertive motive predominating. Then, after a pause, for confirmation or denial, I read 'or red?' with a tentative, anxious rising wave on 'red', as if expecting and fearing confirmation; the rising constituent of this wave wider in interval than the falling, and receiving the stress.

'And fixed his eyes upon you?' is assertive inference, with inquiry. The assertion closes on 'eyes', and 'upon you?' inquires.

'Stayed it long?' A rising-sweep inquiry, 'long' emphatic.

'His beard was grizzled?—no?' In discussing this line, Professor Corson says (Introduction to Shakespeare, 'Jottings on the Text of Hamlet,' page 325):—

> Hamlet is subjecting his friends to a searching examination, and when he asks the question, 'His beard was grisly?' he adds, with decision, 'no,' as though he had caught them on this point. 'No' should be read with a strong downward inflection. To show that he has not been caught, Horatio gives a specific reply: 'It was as I have seen it in his life, a sable silver'd.'

With the greatest respect for Professor's Corson's high position as student and teacher of Shakespeare, I am sure that he misconstrues Hamlet's attitude toward the witnesses and their story. Hamlet does not apprehend concealment, evasion, or equivocation, and is not trying to 'catch' them; and Horatio, to whom he is speaking, is his dearest, trustiest friend. Hoping no and fearing yes, Hamlet half affirms, half asks, 'His beard was grizzled?'—and pauses for the answer. Horatio reads his friend's mind: if he speaks, he must speak the truth, and disappoint the hope; he hesitates. Breaking the spell of a silence no longer to be borne, comes Hamlet's supplementary 'no?'—an eager clutching at the skirts of Hope. I think this word best spoken as a rising wave, the rise predominating, with anxious, suppressed expulsive stress, the voice flooded with breath.

In the Porter-Clarke edition of the First Folio (Crowell, 1908), the line is printed,—

Hamlet. His Beard was grisly? no.

If we are to accept the period after 'no' as indicative of the meaning which Shakespeare intended to attach to the word, the interrogative reading is clearly wrong. After the pause of waiting for Horatio's delayed reply, Hamlet may speak the

'no' as an affirmative of relief, of satisfied decision. The ellipsis is filled by the thought,—'Not grisly! Then your ghost was not my father, and it need not trouble me.' It is an open question how Shakespeare punctuated the line in his original manuscript, or whether he punctuated it at all. As I have elsewhere intimated, the punctuation of Shakespeare's text is, at best and worst, the work of printers, editors, and proof-readers.

The measured exactness of Horatio's answer is due, I think, to the same cause as was his hesitation of a moment before,—he feels the hurt he is dealing his friend. In sum-total, he but assents to Hamlet's description, since 'grizzled,' 'grisly,' and 'sable silvered' are identical in meaning: 'These hands are not more like.' The referential contour belongs, if not to every group in the speech, at least to the descriptive words, '∩sable ∀ ∩silvered.'

At last almost persuaded of the shade's identity, Hamlet refrains from further questioning, as useless, and speaks the intention that has lurked in his mind all along:—'I'll watch to-night,'—a falling sweep. The added 'Perchance 'twill walk again,' may be construed as a semi-question:—''Twill walk again; don't you think?' In that case, the accent of 'again' would take the ˇ inflection, a mingling of belief, doubt, and anticipation.

NOTES AND STUDIES IN INTERPRETATION.

1. 'Sink or Swim, Live or Die, Survive or Perish.'

In my boyhood days, I often pored and puzzled over the rules of inflection in the old McGuffey Readers. The book and the teacher's interpretation of its rules were infallible, of course; but from somewhere inside me I heard now and then a timid whisper of doubt. An occasional sentence or phrase, 'read according to the rule,' sounded unnatural;

the printed words seemed to mean one thing, and the same words, spoken, seemed to mean something else. I recall the opening sentence of Webster's 'Supposed Speech of John Adams', with the inflective scheme which we were taught to apply to it:—

Sínk or swìm, líve or dìe, survíve or pèrish, I give my hánd and my heàrt to this vòte.

I recall, too, the fact that the big boys who declaimed on Friday afternoons,—along with 'Rienzi's Address to the Romans,' 'Rolla's Address to the Peruvians,' 'The Burial of Sir John Moore,' 'Hohenlinden,' 'Patrick Henry's Speech,' 'Marco Bozzaris,' 'Pitt's Reply to Sir Robert Walpole,' 'Catiline's Defiance,' 'Lord Chatham on the American War,' and other heirlooms of eloquence,—would one of them, about once a month, spout the 'Supposed Speech.' And I remember as if I heard it yesterday, the formal, heavy, brusque effect that the employment of the McGuffey formula gave to the three alternative clauses. Good old Doctor McGuffey would probably have justified his marking by the principles of antithesis, of alternative, and of emphatic repetition.

Many years ago, I gave a good deal of study and experiment to the reading of this sentence, and at length reached a conclusion on which I rested content.

The three opening clauses say the same thing three times, in different words. The repetition is for the sake of greater impressiveness,—no doubt about that. The utterance of the same thought twice, in the same or different words, upon the same inflective and melodic scheme, might be made very impressive, with appropriate changes of pitch, time, force, and quality; but a third repetition, in the same contour, is out of the question.

I decided to treat the three clauses as a climax series, I preserved the opposition of inflections in the first two clauses,

but reversed their order, making the falling concrete on 'sink' and 'live', and the rising on 'swim' and 'die'; the gradual but distinct rise of melody, the increasing force and volume, and the terminal rising concretes indicating the formative motive and the growing earnestness; then, 'survive' a rising sweep and 'perish' a strong falling sweep:—

(↗)∨Sink or swim, +∨live or die, +↗survive, or +↘perish,
| ↗I give my hand and my heart| to this vote.

If there is a better plan of intonation for this sentence, I have so far failed to find it.

2. 'Blaze with your Serried Columns,' Again.

On page 331 a notation was given of a line from 'The Seminole's Defiance,'—

Blaze with your serried columns!

The line—or half-line—was considered for the moment as a literal imperative, for the purpose of illustrating a general melodic principle. To interpret the clause in its place, at the opening of the poem, it is probably better to regard it as a scornful, defiant invitation; the following clause being correlated with it in melody. The intonation will consist of two falling successions of rising-wave sweeps, thus:—

(↘)∨Blăze with your -∨sĕrried -∨cŏlumns! ↘+∨I will not -∨bĕnd the knee!

Lear's 'Pour on; I will endure!' is a similar case.

3. 'And Darest Thou, then,' etc. Two Renderings Compared.

And darest thou, then,
To beard the lion in his den,
The Douglas in his hall?

By using the rising melody throughout the three lines above,—as, I believe, they are usually read,—equality of

formidable character between the lion and the Douglas is expressed.

But: Give a vivid rising melody to the first two lines; then, a bold falling sweep, with falling slides and abrupt stress, to 'Douglas in his hall',—striking the accent of 'Douglas' at a high pitch: and the Douglas asserts his own dangerous temper and physical prowess as indefinitely beyond those of the king of the desert.

The downward contrasting melody might be restricted to 'Douglas in his', and 'hall' rise, by wave or slide, to restore the interrogative motive; but it would weaken the expression of overbearing pride and resolution.

4. Self-Condemnation, Interrupting a Drift of Direct Interrogation. From Othello.

√Drŭnk? -√and spĕak -√părrot? -√squăbble? -√swăgger? -√sweăr? -/and discourse +\fùstiàn wìth òne's òwn √shàdów?

Read as suggested above,—'fustian with one's own shad-' a strong falling sweep from a high pitch,—Cassio's last question voices his self-disgust and self-contempt. With the last syllable, '-dow,' strongly rising, as marked, the attitude of incredulous surprise is indicated. If the syllable completes and confirms the falling movement, the question is self-answered, and disgust is intensified to condemnation. With the melody rising throughout the clause, the attitude is that of inquiry, with the feeling of bewildered surprise.

5. 'Woo't weep? Woo't fight? Woo't fast?' Rush's and Murdoch's Readings Compared.

Doctor Rush was a man of decided opinions, though his opinions were, I believe, seldom hasty or ill-considered. The Doctor fervently held that our English spelling should be simplified, and bravely put his theory in practice. The

'Philosophy'—especially the seventh, the last revised edition, —is studded with new spellings; some of them so changed from their ordinary look as to become word puzzles to the unaccustomed eye. In presenting his treatment of the two lines from Hamlet,—

Zounds, show me what thou'lt do.
Woo't weep? woo't fight? woo't fast? woo't tear thyself?—

I follow his spelling.

The readings proposed in this esay are for ilustration; and their purpose may be fulfiled, even if they may not exactly acord with comon opinion. There is a best in the works of every art; but the latitude of admisible variation, within the reach of principles, makes an ample and liberal grant, that sometimes generously admits even cases of unsucesful search after the highest excelence. Over such failures the inteligent critic of another age will be neither quarelsome nor severe.

The emphasis of the octave by a change of radical pitch, is exemplified in the folowing lines.

Zounds, show me what thou'lt do.
Woo't *weep*? woo't *fight*? woo't *fast*? woo't tear thyself?

The exasperated energy of Hamlet, in his encounter with Laertes, calls for the highest pitch of interogation on the words here marked; but these words do not admit of the slow concrete. To fulfil the purposes of expresion, they are to be imediately transfered by radical change to an octave above the word 'woo't' which in its several places, is at the comon level of the melody. The emphatic sylable, when raised, is still further indued with the character of an interrogative interval, by the rapid flight of the concrete octave, described in the seventeenth section. In the first seven words of the second line the voice does skip, alternately ascending and descending, between the extremes of the octave.

While these lines are before us, we may notice the contrast between the two movements of pitch in the octave; for the word 'tear', having an indefinite quantity

admits freely of the slow concrete; and the voice after being restrained to the discrete skip on the preceding imutable sylables, more freely and with graceful contrast asumes on this word the intonation of a concrete, or continuous, rise.

In the winter of 1877, I enjoyed the privilege and delight of hearing Mr. Murdoch read the principal scenes of Hamlet, as part of an evening's programme; and the stupendous Graveyard Scene was never more impressively rendered.

Having in mind the views of Doctor Rush, I listened with both ears for the reading of the second line of the quotation. When the familiar 'Woo't weep? woo't fight? woo't fast?' came from the Master's lips, I heard the wide rising skips,—of the octave, clearly, as designated by Rush,—but not in the crude seesaw order described by him: the octaves themselves were so varied in their pitch that no two of the three emphatic words had the same radical level. The degree of variation was not great, but greatly different from sameness. Another, and the superlative, vital difference, lay in the fact that the concretes of 'weep?—fight?—fast?' were abrupt, vivid, and sharply stressed *falling* slides. Instead of exasperated question, the three clauses were arrogant, tempestuous imperatives. In a rapture of surprise—of joyous recognition and acceptance—I shook hands with myself, and inwardly said, 'Yes! of course, that's the way Hamlet felt!'

'Tear—drink up Esil—eat-crocodile,' were duly given with strong rising concretes; not only indicating a change of motive,—a very probable change,—but making a beautiful and striking contrast with the vehement challenge of the first three clauses, as well as with the immediately ensuing imperious 'I'll do't.'

6. 'Hath a Dog Money?' Two Readings.

(/)√Hath a -√dŏg -√mŏney? /Is it -√pŏssible
-√A cŭr -√should lĕnd (/)-√thrĕe -√thousand -√dŭcats?

(/)/Hath a -√dŏg -√mŏney? /\Is it pòssible
+/\A cùr (/)√should lĕnd -√thrĕe -√thoŭsand -√dŭcats?

The first notation represents the melodic scheme followed by most actors of Shylock. Both questions are in a drift of unequal rising-wave sweeps; the second question being made vocally the stronger by means of its greater number of closely sequent emphatic words, and, usually, by larger force and volume and wider range of pitch. The mood is that of ironical, scornful, incredulous inquiry.

The two questions present the same thought, the second being an expanded paraphrase of the first; but, as it seems to me, there is a decided change in Shylock's attitude. In the first sentence, 'dog' and 'money' are general terms: 'dog' covers the whole canine kingdom, the prized and the despised; and 'money' includes all sums and every medium of exchange. But the second sentence is specific and personal. 'Cur' makes of 'dog' a pariah, an outcast, and recalls the 'stranger cur' of a few lines before; and 'three thousand ducats' is the exact sum in negotiation. The introductory 'Is it possible', too, confirms my belief that Shylock shifts from scornful incredulity in the first question to scornful, vehement denial and refusal in the second.

By giving wide falling-wave contours to 'Is it possible' and 'A cur',—the rising constituent, in each case, consisting chiefly of a wide rising skip to the radical of the emphatic word—'possible' being a wide falling sweep and 'cur' a wide falling slide,—the question is self-answered in the negative, while resentment and denial are strongly expressed by the descent on 'cur.' As notated in both cases, the second question ends with a succession of overlapping rising-wave sweeps, constituting in the aggregate an interrogative rising sweep: but the sentence would be well read, if, as a whole, this terminal series were given as a wide falling sweep, made up of overlapping falling sweeps.

7. THREE IN ONE.

/Do you insist upon im- -/pósing this se- -/vĕre -/táx, that you ac--/knówledge to be un- -/júst and néedless?

The thing insisted upon and the thing acknowledged, are directly opposed to each other. The above reading co-ordinates the principal and the relative clause in melody; the opposition of ideas is not vocally set forth, further than the bare pronunciation of the words. The questioner seems to recognize the inconsistency as a fact, and really expresses but his own bewilderment and surprise.

/Do you in- -/sĭst upon im- -/pŏsing this se- -/vĕre -/táx, ^\that you acknòwlèdge tò bè ùn- -/júst and néedless?

Asked in this form, the question is still a question of surprise and bewilderment as to the action proposed, while the inconsistency is sharply pointed out, by the exclamatory and assertive intonation of 'that you acknowledge to be un-'. The acknowledgment is asserted vocally, and the inconsistency is shown; but the terminal upward sweep makes the assertion only incidental to the question,—an assertion thrown in by the way, being bounded on either hand by the strong direct interrogative melody.

/Do you in- -/sĭst upon im- -/pŏsing this se- -/vĕre -/táx, ^\that you acknòwlèdge tò bè ùnjùst ànd nèedlèss?

In this mode of asking, the question is confined to the action proposed, and the relative clause, by 'the turn of the voice' becomes accusation, protest, and rebuke. Various blends and degrees of surprise, indignation, sorrow, anger, irony, and scorn may be given to the sentence.

8. An Example of 'Figurative' Question.

In JuliusCæsar, II., ii., Cassius assails Brutus with,—

> Most noble brother, you have done me wrong!

Brutus, surprised and indignant, exclaims,—

> Judge me, you gods! Wrong I mine enemies?
> And if not so, how should I wrong a brother?

In Brutus's first question, the direct-interrogative verbal form and the mental attitude are at antipodes: the words express ignorance and a desire to know, while the mind is conscious of perfect rectitude, and the feelings utterly deny and repel Cassius's charge. Paradoxically, the weakest syntactical formula is employed to convey a strong mental and emotional state; the negative is used to express the positive.

The voice reveals the real meaning, and transmutes the question into triumphant, lofty denial, by intonation, thus:—

> ╲Jùdge mè, yoù gòds! ╱Wrong I mine ènèmìes?
> ∩∪And if not so, +╲hôw shoùld Ì wròng à bròthèr?

In the second line, if we take the view that Brutus's attitude is that of perfect assurance, that he regards the concluding clause as self-evident, the intonation should move in wide contours of the rising wave, twice repeated, with an inflective echo of the melody on 'brother', thus:—

> ╲Ànd ìf nòt +só, +╲hòw shoùld Ì wròng à +bròthér?

9. From The Merchant of Venice. Shakespeare.

> How sweet the moonlight sleeps upon this bank!
> Here will we sit, and let the sounds of music
> Creep in our ears: soft stillness and the night
> Become the touches of sweet harmony.

A teacher of English literature, a lady, once consulted me upon the reading of the last clause above. Her class of

young ladies were divided in opinion: some thought that in this place, 'become' means 'befit—are congruous with—are suitable to'; and others that it means 'pass from one state into another.'

The first interpretation is right, of course; and the melody of the last line is referential:—

(∩)∩Become –∩the touches ∩of sweet ∩harmony.

The other interpretation would require the plain diatonic melody, with the meaning culminating in the phrase 'sweet harmony'; the latter word receiving distinctive emphasis and the full cadence.

10. From Hamlet. Shakespeare.

O God! O God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't! O fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely.

At another time, the same lady brought me the above passage, with "tis an unweeded garden, that grows to seed,' as the crux.

The reading she felt inclined to adopt, was,—

∩'Tis an unwēeded ∩garden, –∩that grōws to sēed;—

with 'unweeded' strongly emphasized, and the relative clause run off lightly, preceded by little or no grouping pause, as if the clause were closely restrictive; so that the meaning was, 'Only an unweeded garden grows to seed'; or, 'The garden that grows to seed is unweeded'; or, 'If a garden grows to seed, it is because it is left unweeded.'

Hamlet, however, is not trying to formulate a horticultural maxim, and one untrue on the face of it, but is restating in metaphor the thought and feeling of the pre-

ceding sentence: The world is an unweeded garden; and, to make matters as bad as possible, that unweeded garden grows—is growing—to seed. Both clauses are highly emphatic, and the climax melody well embodies the motive:

/^'Tis an unwéeded gàrden, /^that grows to sèed.

11. From Marco Bozzaris. Halleck.

1 At midnight, in his guarded tent,
2 The Turk lay, dreaming of the hour
3 When Greece, her knee in suppliance bent,
4 Should tremble at his power.
5 In dreams, through camp and court he bore
6 The trophies of a conqueror;
7 In dreams, his song of triumph heard;
8 Then wore his monarch's signet-ring;
9 Then pressed that monarch's throne,—a king:
10 As wild his thoughts and gay of wing
11 As Eden's garden bird.

In reading the first four lines, the somewhat disjointed syntax will be more easily managed, if you will clearly connect, mentally and vocally, the leading words, 'midnight—Turk—dreaming—Greece—tremble.' Their vocal scheme should be after this manner:—'midnight,' dark orotund, middle pitch, with quantity; 'Turk—dreaming,' a tone higher, the close connection in sense of these two words placing them on the same pitch level,—vocality and intonation similar to those of 'midnight'; 'Greece,' a tone higher still, with similar attributes; 'tremble,' a falling sweep, to indicate the completion of the main thought, its radical pitch derived from the vanish of 'Greece.'

The remaining seven lines admit of two interpretations, both of them sane and sound. In reading or reciting the poem on any given occasion, choose the treatment you will use for the nonce, and adhere to it; do not make a medley of the two, neither the one nor the other. Either is a good

reading, and if given convincingly—sincerely,—your audience will never think of questioning its orthodoxy. The alternative interpretations pertain to lines 5, 6, 7, and 8.

In the first view, each phase, or stage, of the dream is regarded as desirable and glorious for its own sake, as an ardent ambition realized and a thing complete.

Read lines 5 and 6 on this plan:—'In dreams,' monotone,—or, the vanish of 'dreams' may rise slowly through the interval of the third,—quantity long; 'through camp and court,' same pitch as the vanish of 'dreams', monotone melody, movement brisk and decided, accents moderately staccato; 'he bore The trophies of a conqueror,' a moderate climax sweep, of which the crest is the accented syllable of 'conqueror',—movement and accents continuing the brave, martial effect of 'through camp and court.'

Line 7 takes pitch from the vanishing level of line 6. 'In dreams,' emphatic repetition,—as before; but, if you have read the two foregoing lines with good discretion, the phrase will now be set a tone higher than in line 6. Read the rest of the line as a climax sweep, or as a falling-wave contour, the accented syllable of 'triumph' the melodic crest,—which should be a tone or more higher than the accent of 'conqueror.' Line 8 is a climax, capping line 7.

Line 9 takes pitch from the vanish of line 8. 'Then,' a joyous, triumphant wave of fourth or fifth, expressive of happy consummation; 'pressed that monarch's throne', begins at the terminal level of 'Then', and echoes the wave inflection of that word in its melody, the crest and completion being on 'throne'; 'a king,' the same wave outline,—'a' taking pitch from the vanish of 'throne', and 'king' a falling wave of third and fourth, or of third and fifth. 'Then—throne—king' should be in symmetrical falling-pitch progression.

Line 10 begins at the vanishing pitch of 'king'. Let the melody run upward, smoothly and steadily, to culminate

on 'Eden's garden bird'—these three words being so adjusted as to have the effect of a moderate falling wave, completing the climax,—the accents being loud concretes.

The reading above outlined, gives each phase of the dream as if for its own sake; each one is a climax; but, as the melody is continuous, in spite of the cadencial termination of each phase, they pile one upon another, so that they mass into a huge aggregate.

The second reading regards the first three phases of the dream as referential—recapitulative and anticipative,—as simply an expansion of 'dreaming', in line 2. The dream unrolls like the views of a panorama, a scene at a time. Now read lines 5, 6, 7, and 8 substantially as before, with this important exception:—let the terminal words,—'conqueror,' 'triumph heard,' 'signet-ring,'—receive a well-marked ∩∪ contour.

The first reading, consistently carried out, is the more dramatic; while the second is nearer the plane of narrative—story-telling,—though raised away above mere matter of fact by the lyrical and dramatic elements of melody, movement, stress, volume, and tone-color. Either reading is justified by the text, and there is little to choose between them.

12. From Genesis, XXXVII.

And a certain man said, 'Thy brethren are departed hence; for I heard them say, "Let us go to Dothan."' And Joseph went after, and found them in Dothan. And when they saw him afar off, even before he came near, they conspired against him to slay him. And they said, 'Behold, this dreamer cometh! Come now, therefore, and let us slay him, and cast him into some pit, and we will say, "Some beast hath devoured him"; and we shall see what will become of his dreams.' And it came to pass, when Joseph was come to them, that they stripped Joseph out of his coat, his coat of many colors that was on him; and they took him and cast him into a pit.

And they sat down to eat bread: and they lifted up their eyes, and, behold, a company of Ishmaelites came from Gilead, with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt. And Judah said, 'What profit is it to slay our brother, and conceal his blood? Come, and let us sell him to the Ishmaelites, and let not our hand be upon him; for he is our brother and our flesh.' And his brethren were content. And they drew and lifted up Joseph out of the pit, and sold him to the Ishmaelites for twenty pieces of silver.

In the example above, all is plain sailing, until we reach the last clause of the first paragraph,—'and they cast him into a pit.' This clause is to be read, not simply as a statement of fact, completing the narrative information of the sentence, but with reference to the 'let us slay him, and cast him into some pit,' in the preceding sentence: the brethren only partly carry out their plot. The melody and the inflections on 'cast' and 'pit' are to be so administered as to point clearly to the ellipsis, 'but without slaying him.' Melody and inflections should be referential, ∩∪.

13. From Hohenlinden. Campbell.

On Linden, when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
  Of Iser, rolling rapidly.

But Linden saw another sight,
When the drums beat at dead of night,
Commanding fires of death to light
  The darkness of her scenery.

By torch and trumpet fast arrayed,
Each horseman drew his battle-blade,
And furious every charger neighed,
  To join the dreadful revelry.

The second stanza of 'Hohenlinden' is ambiguous in motive, so that it may be read in either of two ways; the

language justifying either interpretation, and either interpretation being consistent with the structure and spirit of the poem.

Some readers would dismiss the question, by saying that it is 'a mere matter of interpretation': but, as the whole aim and office of elocution *is* interpretation; as its utility, its beauty, its appeal, its very reason for being, rest on the truth and power with which it embodies thought and feeling through the spoken word,—elocution, in its final analysis, is only another name for vocal interpretation. It is as interpreter that the reader is judged and ranked. Problems of interpretation, easy and difficult, confront him constantly, and upon their successful solution depend his standing and his usefulness. Sometimes two or even more readings suggest themselves, all so nearly equal in appositeness and likelihood that a choice is difficult. The present example is an instance, and Example 11 above, 'From Marco Bozzaris,' is another. See also page 554.

The stanza under discussion may be regarded as the beginning of the action proper of the poem, and read, therefore, as vivid dramatic description. In this view, the first line is a strong exclamatory statement, and the last three lines another,—raising the curtain, so to speak, on 'another sight.' The melodies begin as rising sweeps, and finish as falling sweeps, from 'another' and 'light.' 'Light,' being the climax word of the stanza, is the culmination of pitch and force. The third stanza takes up and continues the description, its initial melody joining smoothly the terminal melody of the second stanza.

In the second view, the second stanza is an additional prelude; or, rather, a transitional passage between the prelude and the action proper. The narrator is now glancing back at the picture set forth in the first stanza, and forward to the battle—'another sight,'—the description of which now

begins with the third stanza. In this interpretation, the melody is referential, ∩∪. The first line is to be treated as principal reference, and the when-clause as explanatory. 'Another' and 'light' will now have about the same pitch level, and receive about the same force, volume, and quality. A well-marked transition is now necessary at the beginning of both the second and the third stanza.

Which of these two interpretations is right, I do not know, and no person living knows. Which is, on the whole, the better reading, I am unable to decide conclusively: and the natural result of this mental sitting on the fence is, that I read the stanza sometimes this way and sometimes that. Were some captious critic to pour his vials of wrath on my head, because he heard me read the stanza differently at different times, I should frankly acknowledge my inconsistency; but would also meekly point out the ambiguity of the poet's language, and ask the caviler to ascertain for me exactly what Mr. Campbell meant, with the assurance that my reading should at once and thenceforth be consistent and uniform.

14. From the Ode on the Death of the Duke of Wellington. Tennyson.

> Lead out the pageant: sad and slow,
> As fits an universal woe,
> Let the long long procession go,
> And let the sorrowing crowd about it grow,
> And let the mournful martial music blow;
> The last great Englishman is low.

An appropriate reading of these six lines, as a part of the poem, must be on a plane of dignity and mournful solemnity. Like the pageant itself,—standing for 'the mourning of a mighty nation',—it should be stately, sustained, and formal. The grief should be distinctly heard, but exalted and overborne by the majesty of the occasion.

The treatment that I arrived at by slow approach is as follows.

Begin at middle pitch, with full, smooth, dark orotund. Give all the accented syllables, capable of extension,—except the cadencial word 'low', in the last line,—the monotone-wave note, with median swell.

The first clause is imperative in verbal form, but referential in motive,—pointing to the implied collateral, 'as is altogether needful and fitting.' Let 'Lead' fill the time of a full measure; 'out the,' on the same level, a monotone phrase, and forming another measure; 'pageant,' a monotone phrase, a major third below. 'Sad and slow,' a phrase of the monotone, on the pitch of 'Lead out the.'

The second line is referential—comment,—and takes the double-wave-rising contour; but now let the syllabic notes remain diatonic, while the discrete progression is semitonic, so that grief and dignity are expressed in the same utterance. The initial pitch of the line is at the terminal level of 'slow'; but the quality is changed to natural, the volume is slender, and the movement accelerated, but not hurried. The words should issue in a smooth, continuous stream. The time of the line is equalized by a pause before and after it.

Line 3, orotund of full, even volume, monotone melody, resuming the pitch and manner of 'sad and slow'. 'Go,' a monotone note, but a semitone higher than the preceding words of the line, and with perceptible increase of force and volume.

Smooth crescendo volume through the fourth line. Beginning at the pitch of 'go', the line consists of four monotone phrases, a discrete *semitone* apart, forming a terraced rising progression, thus:—

grow
crowd about it
sorrowing
And let the

'Grow,' full volume, smooth median swell, prolonged quantity.

In the fifth line, 'And let the' takes pitch from 'grow.' Let this line be read with a terraced melody, like line 4, except that the discrete progression is by a tone, instead of a semitone. The rising melody culminates on 'music'; then let 'blow' be struck a full major fourth below, with monotone-wave note and quantity:—

music
martial
mournful
And let the blow

The last line takes pitch from 'blow.' 'Last,' 'great,' full measures of time; 'great' a major third above 'last'; 'Englishman,' a major fourth below 'great', for prepared cadence. The rhythm of the last line 'justifies' thus:—

| ⅂ The| last ⅂ | great| Englishman| ⅂ is| low.|

If, in addition to the semitonic discrete progressions suggested, their syllabic notes were made semitonic, the reading would degenerate into a whine; and if tremor were superadded, the effect would be intolerable to the normal hearer. Tremor and semitone are vocal signs of weakness, of emotion beyond control. They have their place, but it is not here: national pride and self-respect dictate that the grief, great as it is, be subdued and controlled into fitness with the decorum of the mighty pageant.

The slow movement; the pervading dark orotund resonance; the melody of monotone phrases in stately march, with the intermingling strains of chromatic discrete progression, and the phrase 'music blow' in almost pure musical intonation as the melodic climax,—quite well fulfill, as I think, the audible ideal of 'mournful solemnity.'

The crescendo, which is vital to the rendering, should, of course, be so regulated that at its fullest and strongest the resonance shall be perfectly smooth, rich, and mellow.

15. The Night Has a Thousand Eyes. Bourdillon.

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies,
When love is done.

I doubt if the most accomplished reader could—unless by occasional happy chance,—quite please himself in giving actual voice to this big little poem. 'Heard melodies are sweet; but those unheard are sweeter.'

The complete mental comprehension of the poem is not difficult; its truth and poetry appeal to universal experience or prevision, and touch the inmost chord of sympathy: and comprehension and sympathy, say some recent writers of influence, whom I believe to be sincere but mistaken, constitute or confer the ability to read correctly and well. 'If to do were as easy as to know what were good to do!' But mental grasp and emotional accord, in themselves, do not even enable us to 'know what were good to do.' That involves the knowledge of technic; and knowledge of technic comes, 'if it come at all,' by the diligent and arduous study and practice of—technic. Without theoretical and practical mastery of means,—technic,—thought and feeling will not be represented, but misrepresented: the voice is a little Buttercup, that mixes the babies in the cradle, and substitutes the false for the true.

Let us at least try to find out 'what were good to do', in the rendering of the poem. Possessing a design, a scheme,

a working plan, a method of treatment, that we can defend on grounds of reason and good taste, that will justly interpret the thought and adequately express the emotion,—then, so far as we succeed in audibly realizing that design, we may frankly claim to be artists; because we employ intelligently chosen means to accomplish a definite artistic end. The problem, then, is, so to adjust our technic, intellectual and vocal, as to embody the thought and feeling of the lines.

The mood is that of pensive musing. The mind is recognizing, rather than establishing, resemblances and differences in and between the world without and the world within.

The tone-color should be dark; not midnight, but the tender dusk of the gloaming,—a blend of front and back resonance; the latter predominating, but lightening or deepening with the fluctuations of feeling. The volume does not anywhere exceed the moderate, and for the most part is subdued to a gentle murmur.

The zone of pitch is from middle to low, the entire range being within the limits of a fifth or a sixth.

The referential melody, ∩∨, prevails throughout. As there are wheels within wheels, so motives are sometimes involved in each other, and so melodies meet and mingle; as in lines 1, 3, and 7, where the melody is not quite climax nor purely referential, but a modification and blend of the two.

The vanish of every syllable rises,—very delicately at times, but perceptibly, to the observant ear.

But why employ the referential melody so pervasively—so almost exclusively? Let us see.

The first two lines are intended, not to state two facts, each for its own sake, nor merely to compare those two facts with each other; but to aline them side by side in such form as to prelude the thought that grows out of their contemplation; so the lines are to be co-ordinated, not contrasted;

and the melody, therefore, refers, or points away, from both, and forward to the thought derived from their juxtaposition. So the second half of the stanza has the referential contour, because it is thought and uttered in view of the first two lines, taken together. The second stanza is entirely referential: every line of it is a repetition of the corresponding line of the first stanza, only the subject being changed; and the melody indicates the mental glancing back and forth from the one stanza to the other. The second stanza shines altogether by borrowed light; and nine-tenths of the beauty of its rendering depends upon this constant reference to the first stanza. Moreover, the mental attitude is a double one —at once subjective and objective: it is perusal and recognition of contrasts and analogies, and their utterance as suggestion and sympathetic appeal; and both these attitudes are essentially referential.

As a study in emphasis, the poem is very interesting and valuable. The customary matter-of-fact rising and falling concretes of antithesis, comparison, and contrast must be discarded, for their use here would be a desecration. A little more or a little less of the inflective referential turn, a touch or pressure of stress, a lengthening or a shortening of quantity, a darker or a lighter shade of color,—these are the elements we must deal in, and with what nicety of apportionment!

The poet's purpose is not didactic; he is rearing a fabric of fancy, not of fact. The stars are not eyes, and there are more than a thousand of them; and the sun is not an eye; and the moon is not even mentioned. The astronomical statements of the poet were not taken from any recognized text-book.

In the first line, 'night' should be monotone, with as much quantity as the syllable will bear; 'thou-,' a tone higher, with long quantity and slow, full median swell; '-sand,'

falling skip of the third, monotone inflection,—a faint glide connecting the two syllables of the word; 'eyes,' a tone higher, forming with '-sand' a rising ditone.

In the second line, the referential inflection, ˜, belongs to 'day' and 'one'—'day' glancing back to 'night', and 'one' back to 'thousand' and forward to the coming thought. On 'day' the stress should be so nicely applied that the wave is a bare suggestion, a 'shadow's shadow,' so that the word sounds like a monotone with the hint of a wrinkle in it. On 'one' the stress should be a little fuller on the falling constituent, and the reference somewhat more distinctly marked.

'Yet—light—bright,' same melodic level, rising concretes of the second, the volume gently crescendo; 'world,' prolonged monotone wave, with full swell, a tone higher than the three preceding accented syllables; falling skip of the fourth on 'dies', monotone-wave concrete, moderately prolonged. A slight extension of quantity on the accented syllables of the fourth line, with subdued swell. No emphasis on 'eyes—dies—sun'; or, if any on 'sun', the slightest reference, identifying it with 'eye.'

In the second stanza, the new and central ideas are, 'mind,' 'heart,' 'whole life,' 'love.' Some good readers would probably give these words, or at least the first three (counting 'whole life' as a word), falling-wave inflections; but, to my mind, that rendering would substitute a crude, robust assertiveness for the reflective, inferential, and referential spirit of the lines, and sacrifice their sympathetic appeal. A good defense could perhaps be made for a falling wave on 'mind.' I prefer the ˜ inflection, the falling constituent bearing the median swell, the rising vanish very delicate. Read with this inflection, 'mind' refers back to 'night'; 'heart,' back to 'day' and 'mind'; 'life,' back to 'world'; and 'love,' back to 'sun.' All of lines 5 and 6 is repetitious but the central-idea words.

'Yet,' 'light,'—emphasis of pause after each word; 'whole,' a tone higher than 'light', monotone or semitone inflection, with quantity; 'life,' a tone or semitone higher, prolonged monotone or semitone wave; falling skip of the fourth or of the minor fourth, with monotone or semitone concrete.

'When love is done,' should sigh itself to silence; semitonic melody; slight median swell and prolongation on 'love.' If the referential wave is given to 'love', it should 'a scruple of a scruple.'

With the melody diatonic and waves of the second on the accents, the seventh line has the impressiveness of solemnity; but, spoken in semitonic melody, the last two lines are mournful. This is the better rendering, I think; but, if chosen, the nicest discretion must be used, lest we 'o'erstep the modesty of nature,'—that narrow line that sometimes divides the exquisite from the absurd. Much, too, depends upon the audience.

16. LOCHINVAR. Scott.

O ⟋⌒young Lochinvâr| is come out of the wēst,
⟋⌒Through all the wide bòrder| his steed was the bést;
And *fr* –⌒∪save his good ⌒∪brõadsword, *sr* +⌒∪he weapons had nõne;
He rode +⌒∪all unãrmed, –∪⌒and he rode all alône.
fr ⌒⟍So fáithful in lóve, *sr* –⌒⟍and so dáuntless in wār,
⌒⟍There never wàs| knight –∪⌒like the yoûng –∪⌒Lochinvâr.

The announcement of the hero, in the first line, is the keynote of the poem; and is well given with a bold climax or falling-wave contour, beginning and ending in middle pitch, with a brisk, breezy movement, and hearty orotund, swelling expulsively on the extendible syllables. The crest and falling portion of the contour are accomplished on the one syllable '-var.' The remainder of the line is diatonic, and may close with the poetic monotone on 'west', or with the monad cadence. 'West' needs no emphasis, as no further

use or mention is made of it. A second falling-wave or moderate climax outline is necessary on the first group of the second line, but should be different from and inferior to the opening phrase of the poem in compass, stress, and general force, and thinner in volume and quality. 'Best' may be given either a falling or a rising third or fourth; and it makes a difference, of course, which one it is. I prefer to connect the boasting clauses of the first three lines closely together, —using the monotone on 'west', a bright rising slide on 'best', and a ˜ inflection on 'none', at the end of the third line. The falling close on these two latter words would assert defiantly, as if to overbear dissent; while the rising closes denote such complete confidence in our hero and his fame that direct assertion is superfluous. 'Save his good broadsword' is pointed exception: the important word is 'broadsword', which is best brought out by a clear stress, joined with rising skip and ˜ inflection on 'broad-', and rising skip and concrete on '-sword.'

'He rode all unarmed' might well take the ∩ or the ⟋ contour. As notated, it co-ordinates with 'he weapons had none', repeating its statement emphatically, and anticipating the boast, 'and he rode all alone.' Read with a vivid falling-wave melody, hearty ä quality, and bold expulsion, it has a climax value and full-stop cadence; so that 'and he rode all alone' comes after as a significant postscript.

'All alone' takes a wide falling-wave outline, as much as to say, 'Aha! look at that! Show me a finer hero!'

'So faithful in love' should have all its inflections upward, with bright natural quality and brisk movement and stress, —melody and emphasis by stress and skips; 'so dauntless in war' is similar in outline, but lower, slower, and smoother, with fuller volume: 'war,' poetic monotone, with quantity. 'Knight' should be a rising concrete of the second, joining smoothly to the terminal pitch of 'was.'

vf ⟋He staid not for bráke, ⟋and he stopped not for stóne,
sr ⟋^He swam the Esk rìver, *sr* ⟋^where ford there was nône;
s But ⥿ ere he alighted at Netherby gate,
–∩∪The bride had consented, –^the gallant came làte;
fr ^For a làggard =in love, *sr* –^and a dàstard=in war,
⟋^Was to wed the fair Èllen –∩of brâve –∩Lochinvâr.

The melody rises moderately through the first line of the second stanza; then more vividly to the climax on 'river.' Carefully avoid a falling slide on 'stone', thereby instituting comparison or contrast with 'brake': no antithesis is intended; the writer means only that Lochinvar stopped for nothing whatever.

'But,' the first word of the third line, is elliptical: 'in spite of his utmost effort' is to be intimated, by a marked pause, followed by a transition of movement, quality, force, and pitch; defeat and dejection are to be expressed.

The last rising stroke of the notation -∩∪, at the beginning of the fourth line, is to be understood as applying to the termination of the slight ˜ inflection on the syllable '-sent-' and the rise, concrete and discrete, on the following syllable, '-ed,'—being, in effect, a rising ditone. It gives a wistful, commiserating value to the clause,—as if to add the comment, 'Poor lassie!' to the statement.

The accents of 'laggard' and 'dastard' should differ in radical pitch, stress, and quality; 'dastard' being much the more strongly aspirated. 'In love,' 'in war,' are well read as phrases of the monotone, taking pitch from the terminals of the preceding emphatic sweeps. 'Love,' 'war,' having the same intonation and ending similar constructions, should of course differ in pitch.

'Was to wed the fair Ellen' is indignant denunciation, and should sound so as to imply, 'What a hideous shame!'

'Brave,' 'Lochinvar,' should both be strongly admirative. 'Ellen,' 'brave,' 'Lochinvar,' should be so adjusted

in pitch and force as to constitute the emphatic cadence of the stanza.

/Só ↴ *fr* /\bóldly he èntered /the Netherby háll,
sr /^Among bridesmen, and kinsmen, and brothers, and âll:|
Then spoke the bride's father, -/\/his hand on his swōrd,
sr -/\/For the pōor, crāven brīdegroom /\/said nēver a wōrd,
fr /O ↴ come ye in péace here, ^\or come ye in wâr,
sr /Or to dánce -/\at our brīdal, *sr* \/yoūng Lôrd /\/Loch-invăr?

On his arrival, Lochinvar hears within the house the pipes, the feet of the dancers, the voices and laughter, and at once infers that he may as well return home: he has done his best to keep tryst, but, now that he is come too late, his sweetheart has been persuaded that he never intended to keep it. Parents, kinsmen, brothers, and all, including possibly even 'the laggard', have coaxed, and argued, and bullied, until her faith and fortitude have given way. To venture in among them now, alone, and try, single-handed, to snatch her from their triumphant grasp would be to play the part of a hare-brained fool. And yet!—perhaps the 'I will' has not been said. If he could get near her—give her a word—a look,—if there should be a possible, infinitesimal chance left, he would be a dastard and a recreant not to seize it. 'At the worst, they can do no more than kill me,—life is nothing, without her,—so here goes!' Some such ellipsis is to be indicated, between 'So' and 'boldly he entered.'

The climax outline of the second line enforces the odds against the lovers.

Transition to simple but animated narrative at the third line; the fourth line is a parenthesis of jocular contempt.

The plural 'ye' of the fifth line indicates the father's belief that Lochinvar has brought with him a party of his own kinsmen and friends to second his intrusion. 'O' I

interpret to mean surprise, alarm, and anger; and give it a rising inflection, final stress, natural quality—sometimes with a tinge of orotund,—and high pitch, followed by a marked pause. Quickly seeing, however, that Lochinvar is unaccompanied, the old man speaks, in different fashion, the biting jest of the last line. 'Lord' is evidently sarcastic, as the title does not occur elsewhere in the poem. 'Poor as a Scotch laird' is proverbial.

fr '∩∪I long woõed your daughter, ∪∩my suit you denìed;—
∩∪Love swẽlls like the Sõlway, ∧but èbbs like its tide;—
And now am I come, *sr* ∩∪with this ϟ lõst ϟ lõve of mĩne,
fr ⁄To lead but óne measure, ∧drink one cup of wìne.
∩∪There be mãidens in Scõtland ∪∩more lovely by fâr,
sr ∩∪That would glãdly be bride –∩∪to the yoũng –∩∪Lochinvãr.'

'Like the Solway' might be read with the climax contour, if it were thought desirable to insist upon precise likeness of manner and degree. As notated, it is referential and elliptical, suggesting, 'And you and every Scotchman knows the Solway tide.' In the last group of the same line, the emphasis is by many readers deferred to 'tide'; but the comparison is between 'swells' and 'ebbs', 'like its tide' being merely repetitious.

'With this lost love of mine' should receive, if possible, that expression of mock resignation that betrays the masking of real regret.

In the last line, all the inflections properly end upward. In the first group of the line, the falling portion of the melodic contour is made by a wide falling skip on 'be':—

lý
glád-
bé

The bride kíssed the goblet: *fr* ⁄the knight took it úp,
⁄He quaffed óff the wine, ∧and he threw down the cup.

sr She looked down to blūsh, and she looked up to sîgh,
sr With a smīle on her lip, and a têar in her eye.
fr /He took her soft hand, *fr* –∩ere her mōther could bār,
sr '∩Now trēad we a mēasure!' ∩said young Lochinvār.

In the first group, no falling inflection should be made: the bride is proceeding to carry out her part of the programme, just announced in her hearing, for her guidance, by Lochinvar, and her action is introductory to his drinking the 'one cup' to her health and happiness: 'the bride kissed the goblet,' as it was customary and therefore natural for her to do.

'Blush' and 'sigh', respectively, should receive a rising and a falling wave, very delicate; 'down' and 'up' are sufficiently prominent with the light radical stress and the rising concrete of the second; to enforce the antithesis by inflectional opposition would spoil the poetry of the line and destroy its grace of utterance. 'Smile' and 'tear' should receive a lightly turned double-rising wave, and a contrasting falling wave, respectively.

'Now tread we a measure!' might receive the ∧ or the ⩘ contour, if the thought were new and unanticipated; but Lochinvar's programme, openly announced, comprised two articles, one of which—the health-drinking—has just been fulfilled: so that the probable attitude of mind is as if he spoke to the divining ear of his sweetheart these words instead: 'Now for the rest of it, the test of it, the best of it!'

sr ∩So stātely his fōrm, +∧and so lòvely –∨hér fáce,
∩That nēver a hall ∩such a galliard did grace;
fr +∩While her mother did frét, *fr* –∩and her father did fūme,
sr +∩And the brīdegroom stood, ∩dāngling ∩his bonnet and plume;
fr /And the bridemaidens whíspered, '∩'Twere better by fār,
∩To have matched our fair cousin ∩with young Lochinvār.'

The melodic wave on the first group should be barely recognizable—scarcely off the monotone,—and the words smoothly spoken. 'And so lovely her face,' taken as an aggregate, has the double-wave-rising contour; but the reading will be truer, and so better, if two groups are made, as in the notation; the first group receiving the admirative falling-wave outline, 'lovely' having falling concretes. The rising-wave effect is produced on 'her face' by means of a falling skip on 'face'; but both concretes rise.

'Fret—fume—dangling—plume,' should be given playfully imitative utterance. The last four lines of the stanza are made up of circumstances that derive their interest and point from their connection with the main incident of the first two lines; and this common reference claims the recurring ∩∪ outline,—the mind, as each circumstance is related, glancing away toward the young lovers. In the case of the bridesmaids, the melody serves the further purpose of interrogative suggestion; as if to say, 'Look at them! They were made for each other; don't you see they are?'

f /One touch to her hánd, /and one word in her éar,
/When they reached the hall doór, *sr* ^\where the chàrger stood near;
vf /So light to the croup the fair lady he swūng,
/^So light to the saddle before her he sprùng!
sr '∩\She is wôn! ^we are gòne /^over bank, bush, and scàur:
sr –∩∪They'll have flēet stēeds ∩∪that fōllow!' –∩∪quoth young Lochinvar.

In the first two lines, the melody rises through group after group, culminating in a strong falling sweep on 'charger stood near.' The touch and the word being secret, the first line should be suppressed in force and strongly aspirated.

The third and fourth lines should be read rapidly, but with staccato distinctness,—the accented syllables rising pro-

gressively a second in radical pitch, every remiss syllable a third below the preceding, and a fourth below the succeeding, accent. 'Swung', poetic monotone, with expulsive swell; 'sprung,' the climax word, radical stress, falling fourth and fifth.

'Bank, bush, and scaur' stands for 'any possible obstacle', and so needs a vivid admirative outline—⩘ or ⩓,—angular, like 'we are gone', and rapid and abrupt, to express speed and dash.

fr ⩘There was mounting 'mong Grāemes-=of-the-Netherby-clan,
⩘Fórsters, Fénwicks, and Mùsgraves, *sr* ⩘they rode and they rân;
fr ⩘There was racing and chàsing ⩘on Cannobie lēa,
sr But the lost bride of Nētherby *sr* ⌒nê'er did they ⌒sêe.
fr ⩔So dáring in lóve, -⩔and so dàuntless in wār,
sr ⩘Have ye e'er hêard| of gallant *sr* ⌒like yoûng ⌒Lochinvâr?

The melody mounts sharply to 'Græmes', which word should be held on monotone, with expulsive median stress; 'of the Netherby clan' should be slurred, and enclitic to 'Græmes'; 'Forsters' resumes the rising sweep, at a second higher than 'Græmes', the accented syllable of 'Fenwicks' is a second higher still, and 'Musgraves' begins the culminating falling sweep at a second or third higher. Volume and force should gradually increase as the enumeration proceeds, culminating, of course, on 'Musgraves.' 'Rode—ran' should have strong expulsive median or thorough stress, with quantity, to express vehemence and continuity of effort.

Care should be taken *not* to emphasize 'Netherby', in the fourth line, as nine out of ten readers do: suggesting that the pursuers did not catch sight of the particular lost bride they were after, but did see an indefinite number of other lost brides. In reading verse having such an insistent,

swinging rhythm as this, we must be constantly alert to see that the sound does not run away with the sense.

Make 'love' bear higher pitch than 'dar-'; 'daunt-' still higher than 'love', with vivid radical stress and falling third or fourth; 'in,' downward skip of third or fourth, and rising concrete of the second; 'war,' poetic monotone, a second higher than 'in', the two syllables constituting a phrase of the rising ditone.

The last line is an excellent example of the triumphant question of appeal, or challenge. (A diagram of the line in the Rush notation may be found on page 339, 'Illustrations of Emphatic Cadence.')

'None' I pronounce nōne, to rhyme with 'alone' and 'stone.' 'Gallant' I usually pronounce *gal'-lant*, in reading and reciting this poem; but, when I think to do it, I give a secondary accent to the second syllable, so that the word is nearly a spondee. My ear refuses to tolerate *gal-lant'*, in this connection.

17. THE CHARGE OF THE LIGHT BRIGADE. Tennyson.

The poem is a lyric of pride and triumph—an apotheosis of the British soldier, who, in implicit, unquestioning obedience to an order known to be a blunder, has made 'the wild charge' that is a world's wonder of audacity and heroic endurance.

I.

=Half a lēague, +=half a lēague,
+=Half a lēague +=ōnward,
⁄^All in the valley of Dèath|
Rode the six hundred.
⁄^'Forward, the Light Brigàde!
∩Chârge ⁊ ⁄^for the gùns!' he said:
⁄Into the valley of Death
∩Rode| the six hundred.

The first four lines state simply and concisely the theme of the poem. In natural order, the sentence would read,—'The six hundred rode half a league onward, all in the valley of Death.' The logical termination of the thought is at 'Death'; and in reading the text in the poet's order, the culmination and closure of the sense on that word should be unmistakably enforced. Beginning at the beginning, perhaps the most satisfactory melodic treatment makes of the repeated 'half a league' three phrases of the monotone, rising successively by a tone; 'onward,' a monotone phrase, a tone higher than the just preceding 'Half a league'; the volume increasing, phrase by phrase, up to this point; 'All in the valley of Death,' a climax sweep, culminating in a falling fourth or fifth, the line crescendo in suppressed force and aspiration; and the last line takes pitch from the vanish of 'Death', is diatonic in melody, and terminates in an unemphatic first duad cadence.

'Forward, the Light Brigade!' should be given with full expulsive orotund, all the syllables but 'the' prolonged, as in shouting, and the melody a smooth, moderate climax sweep. 'Charge for the guns!' is most effectively given, I think, as two groups:—'charge,' a falling wave of fourth or fifth, strongly expulsive; a long elliptical pause follows, during which the Brigade gets well under way; then, 'for the guns!' spoken loudly and rapidly, with 'guns' sharply explosive, informs the men of their destination and duty, and animates them to 'do and die.' The last two lines center on 'Rode', which word should receive a bold expulsive falling wave, completing a climax sweep of moderate scope,—if the preceding line is given even a slight rising progression. 'Rode' is the central idea, because it is the Brigade's response to the command.

II.

(/)√'Fŏrward, -√the Lĭght -√Brigăde!'
∩\Was there a mân √dismăy'd?
Not ↴ /^tho' the soldier knêw|
Some one had blunder'd:
∩∪Theirs not to mãke replỹ,
/^Theirs not to reason whŷ,
+/^Theirs but to dò -^\and dìe:
=Into the valley of Death
∩\Rôde| the six hundred.

The repeated 'Forward, the Light Brigade!' at the beginning of the second stanza, presents a problem in interpretation. Is it a repetition—an echo—a reduced copy of the commander's utterance? a bewildered exclamation of surprise at the enormity of the blunder? a simple restatement, for the purpose of consideration and discussion? an indignant arraignment of blunder and blunderer? a semi-question of incredulous dismay? or does it represent some other mental or emotional motive or blend of motives? Every reader should make up his mind, if he can, and govern his reading accordingly. I confess that my own mind is not, as yet, finally satisfied of the precise intention of the line; but I usually read it as a semi-question of bewilderment and dismay; making the measures unequal rising-wave sweeps, so graduated in their pitch progression as to give the whole line the effect of a moderate rising sweep.

'Was there a man dismay'd?' should contain its triumphant answer in the asking. 'Was there a man' should have a vivid falling-wave contour, with its crest and completion on 'man', as if the words were, 'There was not a single man'; 'dismay'd' might have another and smaller falling-wave outline; but I think it more effective—as being more sympathetic,—to give it a rising wave, ending strongly upward, as if to add the otherwise unspoken 'Can you for an instant suppose?'

Of the next two lines, the governing thought is, 'tho' the soldier knew': that is, 'the soldier'—every soldier—every 'man'—knew—knew beyond question—that the order was a blunder. The sublimity of the ready obedience, the self-immolation, rests on that knowledge. It is the central idea of the poem. 'Some one had blunder'd' is emphatic, of course, but in decided subordination to the dominant idea. 'Not' should be given resonance and as much quantity as it will bear, and should be followed by a well-marked pause,—should be made as nearly as possible equivalent to 'nay, verily.' 'Tho' the soldier knew' is finely brought out by the climax sweep. 'Some one had blunder'd' needs the rebuking final stress on the accented syllables.

'Theirs not to make reply' is negative in motive, and should receive the double-wave-rising sweep; the next line means, 'Theirs not to reason why,—not even in the silence of their own thoughts,' and should receive the falling-wave or the climax outline; 'Theirs but to do' requires the angular falling-wave or the climax sweep, 'do' being a falling fifth; 'and die' completes the emphatic cadence, 'die' overlapping 'do' at lower radical pitch. The value of 'do—die' cannot be rendered without a firm grasp of the subtonic *d*, followed by instant and complete release,—the vowels being intensely —not of necessity loudly—explosive.

The last two lines have 'Rode' for their central idea. It should have a wide, smooth falling wave, with expulsive median stress and a thrill of joyous tremor, to supply some such wanting adverb as 'blithely,' 'cheerily,' 'gaily,' 'boldly,' 'soldierly.'

III.

=Cānnon| to right of them,
+=Cānnon| to left of them,
+\Cànnon| in front of them
∩∪Volley'd and thūnder'd;
/Storm'd at with shot and shell,

+◠Bôldly they rode -◠and wêll,
⟋◠Into the jaws of Dèath,
-⟋◠Into the mouth of Hêll!
Rode the six hundred.

'Cannon—Cannon—Cannon,' should be so graduated in pitch and force as to make a climax effect:—the first two being monotones, the second a tone the higher, and the third a strong falling sweep, with its radical another tone higher. The remainders of the first three lines should be quite rapid in movement, but distinctly enunciated; 'right—left—front,' will be sufficiently emphasized by loud concrete,—it is unnecessary and prosaic to give them inflective emphasis; and the terminal melody of the three lines should be briskly anticipative. The thought is, 'The world is all belching cannon: to go on or to stay is destruction.' 'Volley'd and thunder'd' should have a faintly outlined double-wave-rising contour, suggesting, 'as was to have been expected.' The line should end with a rising ditone on 'thunder'd.' There is no need to assert or insist that the cannon volleyed and thundered: they were placed for that very purpose, and the occasion is now.

'Volley'd—thunder'd—storm'd—shot—shell,' should be given a due degree of onomatopœia, by means of stress and tone-color.

'Storm'd at with shot and shell' is well given as a moderate rising sweep.

'Boldly—well,' should receive wide expulsive falling waves, 'well' being made supplementary by inferior force, volume, and pitch. The line is the central thought of the stanza.

Each of the next two lines should receive the climax sweep, the second at lower pitch; the force growing more and more suppressed, the quality more and more aspirated and pectoral, and on 'Hell' at least, guttural. 'Rode the six hundred' is only cadencial in melodic and sense value, but receives sympathetic color from the two lines preceding.

IV.

/Flash'd all their sabres bāre,
/Flash'd as they turn'd in āir,
/Sabring the gunners thēre,
/^Charging an ârmy,| while
∩All the wôrld -∩wônder'd.
/Plung'd in the battery smōke,
∧Ríght thrò'| the line ∧they bròke;
/Cossack and Russian
∩Rêel'd /from the sabre-stroke
\Shatter'd and sùnder'd.
Then ⁊ they rode bàck, +∩but nõt,
-∩Not the sĩx hũndred.

Only the slightest pause should separate stanzas III. and IV.; the charge is simultaneous with the arrival of the Brigade at the Russian battery, and is impetuous and headlong, sweeping all before it. There should be a firm, steady rising sweep continuous through the first three lines, the climax culminating in the falling wave on 'army', in the fourth line. Each line of the first three should end with the poetic monotone, well stressed and held.

'While all the world—wonder'd,' should be spoken as two distinct groups, each with a strong falling-wave contour, expulsively stressed, and very much aspirated. The contours should be adjusted in falling-pitch progression.

'Plung'd in the battery smoke,' vivid rising sweep, radical stress; 'Right thro',' wide falling wave, 'the line,' diatonic, 'they broke,' sharp falling wave: 'thro'—broke,' abrupt falling slides, thorough stress. This is the ultimate climax of the First Act: the order of the leader is in the frenzy of fulfillment.

'Cossack and Russian,' swift rising sweep; 'Reel'd,' wide thorough-stress falling wave, forming the crest of a climax contour; 'from the sabre-stroke,' slurred, as repetitious, but with slightly rising sweep; 'Shatter'd and sunder'd' falling

sweep, final stress, intense suppressed force and aspiration. 'Reel'd—Shatter'd—sunder'd,' should make a falling progression in pitch, with diminishing force.

'Then,' a vividly expectant, slowly rising slide, followed by a long elliptical pause; next, the solemn announcement, 'they rode back,' as the only possible alternative; with the pathetic supplement, 'but not, Not the six hundred,' in the double-wave-rising melody, chromatic and much subdued,—'six,' delicately emphasized.

V.

=Cānnon -∩∪to right of them,
+=Cānnon -∩∪to left of them,
+=Cānnon -∩∪behīnd them
∩∪Vōlley'd and thūnder'd;
Stormed at with shot and shell,
-∩∪While horse and hero fell,
+=Thēy ↄ /that had fought so wēll,
+=Cāme ↄ thro' the jaws of Dēath,
+\Bàck ↄ from the mouth of Hēll,
∩∪All that was lēft of them,
Left of six hundred.

The fifth stanza surrounds the retreat with all the sinister circumstances of the advance; but the retreat itself—the inexorable necessity, the patient, heroic endurance of it,—is the central thought.

'THEY—CAME—BACK,' should stand out in strong relief; the rest of the stanza, except the last two lines, is the scenery —the background—of that principal statement. The last two lines, expressive of grief, have their own melody and color.

'Cannon—Cannon—Cannon,' should be pronounced as monotones, in rising progression by tones, with crescendo volume and dark orotund quality; 'to right of them—to left of them,' should be enclitic, each, to its preceding 'Cannon'

by accelerated movement, lighter quality and force, and a very slight double-wave-rising contour,—and depressed very slightly, if at all, in pitch. The unaccented syllables of 'behind them' should take pitch from the preceding 'Cannon', and the accented syllable, '-hind,' should drop one tone; the accented syllable of 'Volley'd' should drop another tone, and that of 'thunder'd' still another,—the line ending with poetic monotone. So read, the melody is referential, with a descending drift,—despondent, but resolved, as if in submission to a relentless Fate.

The next line is well read in alternate phrase, the accented syllables a tone higher than the unaccented; loud concrete is sufficient for emphasis.

'While horse and hero fell,' is interpolation, and should have its own—referential—melody; and may have a pathetic rendering, if the taste and temperament of the reader so decide.

'They,' monotone, with quantity and full orotund resonance; 'Came,' a tone higher, with like intonation, quantity, and quality; 'Back,' with a radical a tone higher still, radical stress, and falling slide of fourth or fifth. Each of these words should be followed by a well-marked pause. 'That had fought so well,' rising sweep, rapid movement, prolonged monotone and swell on 'well'; 'thro' the jaws of Death,' similar rate, alternate phrase, the accented syllables depressed a second or third below 'Came',—'Death,' poetic monotone; 'from the mouth of Hell,' taking pitch from the vanish of 'Back', has alternate melody, movement somewhat retarded,—'Hell,' monotone, with quantity.

After a pause, add 'All that was left of them' as pathos, in double-wave-rising melody, subdued force, slow movement; 'Left of six hundred,' a gently cadencial melody, beginning at the terminal level of the preceding line, and with a suspensive pause after 'Left.'

VI.

(\)∩Whên| can their ∩glôry ∩fâde?
=O ∩the wîld| charge they mâde!
∩All the wôrld -∩wônder'd.
+\Hònor the charge they made,
/^Honor the Light Brigâde,
∩Nôble| six hundred!

'When—glory—fade,' wide falling waves, with median swell,—the crests so graduated in pitch and force that the line, as a whole, is a falling sweep and a diminishing progression in force and volume. 'When' is the dominant idea, to invoke the response, 'Never!'

'O,' effusive swell, prolonged wave of the second; 'wild,' falling wave of the fifth, strongly expulsive; 'made,' monotone. Carefully avoid a cadence at the end of this line, as restricting the sentiment to the speaker; while the reading indicated, makes a frank, confident appeal to all who hear for sympathy and approval. (See 'Appealing Form of the Falling-Wave and Climax Sweeps,' page 445.)

Of 'All the world' and 'wonder'd' again make two distinct groups, each having a wide falling-wave sweep, the crests of the waves a fifth or even an octave apart, the first the higher; the whole line orotund, strongly aspirated.

'Honor the charge they made,' falling sweep, loud concrete, ringing orotund, brisk movement. 'Honor the Light Brigade,' climax contour; 'Honor,' repetitious, and so unemphatic. 'Noble six hundred,' wide falling wave, with expulsive swell, on 'No-', the last two words cadencial.

After 'When,' 'wild,' 'world,' the first 'Honor,' and 'Noble,' —the governing words of their respective lines, and all ending in wide falling vanishes,—carefully note that the next following syllable, in each case, begins at the vanishing level of that falling movement, and the melody continues upward or downward from that point. Notice, too, that

after 'fade,' 'made,' 'made,' Brigade,' the following line, in each case, takes its initial pitch in accordance with the same principle, viz:—

CONTINUITY OF THOUGHT IS INDICATED BY CONTINUITY OF MELODY.

The law holds good after an emphatic word with a falling vanish, as well as after a phrase, a clause, or a sentence even, ending with a fall,—so long as the succeeding thought grows out of or is continuous with the preceding.

At the beginning of the fourth line there is a bold transition, because there is a complete change in the mental and emotional attitude.

(See 'Continuative Melodic Sequence, Following an Emphatic Falling Intonation in the Current,' page 331.)

18. THE WRECK. From Irving's Sketch-Book.*

(1) We one day descried some shapeless object drifting at a distance. (2) At sea, everything that breaks the monotony of the surrounding expanse attracts attention. (3) It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves. (4) There was no trace by which the name of the ship could be ascertained. (5) The wreck had evidently drifted about for many months; clusters of shellfish had fastened about it, and long seaweeds flaunted at its sides. (6) But where, thought I, is the crew? (7) Their struggle has long been

*This analysis was inspired, or provoked, by a discussion of the passage that I ran across in 'The Province of Expression', by S. S. Curry, Ph. D., pages 138-144. That discussion was such 'futile piffle' that my gorge rose at it. I sought relief, and found it, in a careful study of Irving's text, with the earnest and honest intent to understand its meaning, and to decide upon the best way to present that meaning vocally, upon rational principles.

over; they have gone down amidst the roar of the tempest; their bones lie whitening in the caverns of the deep. (8) Silence—oblivion—like the waves, have closed over them, and no one can tell the story of their end.

(9) What sighs have been wafted after that ship! what prayers offered up at the deserted fireside of home! (10) How often has the mistress, the wife, or the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! (11) How has expectation darkened into anxiety, anxiety into dread, and dread into despair! (12) Alas! not one memento shall ever return for love to cherish. (13) All that shall ever be known is, that she sailed from her port, 'and was never heard of more.'

In 1, 'shapeless' is the principal, and 'distance' the secondary, emphatic word. 'Object' is implied in 'descried'; and the object is 'shapeless' because of the 'distance.'

In 2, the referential-wave inflection, ˜, or a rising slide of moderate extent, may be given 'sea',—suggesting the reminder, 'and we were at sea';—but, if the reminder is considered as unnecessary, 'at sea' may be pronounced as unemphatic repetition. 'Everything that breaks the monotony' should be treated as an emphatic phrase, 'monotony' receiving the ∩∪ outline, to enforce the conditional motive of the group; 'of the surrounding expanse' is slurred, as repetitious circumstance; 'attention' receives distinctive emphasis and cadence. The reading should make the main statement,—'Everything that breaks the monotony attracts attention,'—stand out in clear relief. There is no 'effort of discovery' suggested by Irving: attention is idle—has been idle and vagrant day after day,—and is simply 'attracted.'

In the first member of 3, 'mast' and 'completely wrecked' are the central ideas; and a clear presentation requires a well-marked pause after 'mast', and the massing of the remainder, thus:—'It proved to be the mast ˀ of-a-ship' that-must-have-been-completely-wrecked.' It is the ship that

was completely wrecked; the mast is the proof; and we must not jumble 'mast' and 'ship', and so completely wreck the sense. 'Ship' takes a rising distinctive concrete, followed by a very brief pause; the concrete rises to bridge over the pause and the intervening words, and point to 'completely wrecked', which completes the meaning. 'Completely wrecked' receives the ∧ outline, with or without the continuative hook. The rest of the sentence is referential, reasoning out the fact of shipwreck from the evidences attached to the spar. 'There—handkerchiefs,' 'some-crew—fastened,' 'prevent—washed off—waves,' carry the thought. 'There,' 'some—crew,' 'prevent,' require only slight prominence. 'Waves' might well be implied, as characteristic of a stormy sea, and the thought is really completed with 'washed off'; but a secondary emphasis can do no great harm, and serves to round out the close of the sentence to the ear.

In 4, 'no trace' and 'name' carry the thought.

In the first member of 5, 'evidently,' 'drifted about,' and 'many months,' are emphatic,—'evidently' less, 'many months' most, with the ∧ outline, and 'drifted about' least. 'Evidently' anticipates the immediately following evidence. The last two clauses are referential,—'shellfish' and 'long seaweeds flaunted' prove the long period of drifting; the melody is ∩∪.

'Where' and 'crew' are emphatic in 6. 'Where' specifies the kind of information wanted:—'Where is' is equivalent to 'What has become of.'

'Long—over' and 'gone down' are the central ideas of the first and second clauses of 7. 'Bones lie whitening' should be read in monotone, with temporal emphasis, and 'whitening' should be preceded and followed by a judicious pause. In all three of these clauses the thought is identical; they say the same thing; in emphatic repetition they answer the

question, 'Where is the crew?' If we would fulfill the writer's obvious intention, we must make the one thought more and more impressive, and not go after strange gods. 'Struggle,' 'the roar of the tempest,' and 'in the caverns of the deep,' are scenery—background—accessories; and their phonetic structure is such that they can scarcely fail to yield their decorative and dramatic value, if 'long—over,' 'gone down,' and 'bones lie whitening,' are spoken with good discretion.

In 8, 'Silence' and 'oblivion' should receive strong falling sweeps, followed by long pauses; 'like,' strongly emphatic, 'waves,' secondary emphasis, referential inflection, ˜, with quantity. 'The waves have closed over them; *like* the waves, silence—oblivion—have closed over them.' 'Have closed over them,' referential contour, ∩∪,—quantity on 'closed over', with discrete drop of the third on 'o-;' 'no one —tell,' monotone phrases, with the prepared-cadence drop of the fourth on 'tell.' 'No one can tell' is the final answer to the question, 'Where is the crew?'—it places the seal of silence and oblivion on their fate.

The prepared-cadence fall might be made from 'tell' to 'story', instead of on the words designated above. On account of its better placing of the cæsura, I prefer the rhythmus of the first form, viz.:—

| ˃ and| *no*| *one*| ˃ can| *tell*|—| ˃ the| story| ˃ of their| end.|

The second reading would change the rhythm to,—

| ˃ and| no| one| ˃ can| *tell* the| *story* |—| ˃ of their| end.|

In 9, 'sighs,' primary, 'wafted,' secondary, emphasis; 'prayers,' primary, 'deserted fireside—home,' secondary; melody referential; concretes with rising vanishes throughout.

In 10, the main clause has the emphasis distributed over 'how often—mistress—wife—mother—pored over—daily

news'; of the infinitive clause, 'casual' is the central word, with 'rover' and 'deep' subordinate, but not unemphatic. 'Casual' is the emphatic, because it is the dramatic, word; it is a whole tragedy in itself: and the phonetic beauty of the phrase, 'this rover of the deep,' was never meant to waste its sweetness. The melody is still referential, and again all the concretes vanish upward.

In 11, 'expectation—anxiety—dread—despair,' form a cumulative series, to be vocally rendered by pitch graver and graver, force more and more suppressed, and resonance darker and darker and more and more aspirated. In their repetition, the nouns should be only less emphatic than in their first utterance. The sentence might be read as referential throughout, for the motive is referential; but it is perhaps better to give the first two clauses the referential melody, and to end the sentence with a strongly emphatic cadence—'not loud, but deep.' It is the more dramatic reading.

12 is referential to the three sentences preceding, besides recalling the 'no one can tell' at the close of the preceding paragraph, and bringing it to the home fireside. The ∩ sweep is three times repeated:—'Not one memento—shall ever return—for love to cherish'; the crest words, 'one,' 'ever,' 'love.' Force and volume, diminuendo; group transitions in pitch, downward.

The referential contour belongs also to the first two clauses of 13; the crest of the first sweep being on 'ever', and that of the second on 'sailed.' The last clause, because the last, is best read, I think, with an impressive cadence that includes all four of the closing words.

If 1 is read in sequence with the previous context of 'The Voyage', the phrase 'one day' is, of course, emphatic,—equivalent to, 'one day in particular'—a day that brought something different from the accustomed 'lolling and day-

dreaming and idle speculation,'—and should be made a separate group, with the contour, ∨.

Let us place the emphatic words of the passage in sequence, so forming a skeleton brief; we thus conjure up the whole thought-panorama. It is a safe test of the validity of our emphasis.

Shapeless—distance. Everything - breaks - monotony—attention. Mast — ship - completely - wrecked; — there-handkerchiefs — some - crew - fastened — prevent - washed-off - (waves). No - trace — name. Evidently — many - months; — shellfish — seaweeds - flaunted. Where - crew? Long-over; — gone - down; — bones - lie - whitening. Silence — oblivion — like - (waves) - closed - over: — no - one - (can) - tell. (Or: — no - one - (can) - tell - (the) - story.)

Sighs - wafted! prayers — deserted - fireside - home! How-often — mistress - wife - mother — pored - (over) - daily - news — casual — rover - deep! Expectation - anxiety — anxiety - dread — dread - despair! Not - one — ever - re-turn — love- cherish. All - ever - known — sailed - port — never-heard-(of)-more.

19. Hamlet's Soliloquy on Suicide. Shakespeare.

(1) To be, or not to be? (2) That is the question:
(3) Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune;
Or to take arms against a sea of troubles,
And, by opposing, end them? (4)To die!—(5) to sleep?
(6) No more?—(7) and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to? (8) 'Tis a consummation
Devoutly to be wished. (9) To die,—(10) to sleep.
(11) To sleep?—(12) perchance to dream! (13) Ay, there's the rub;
(14) For, in that sleep of death, what dreams may come,
(15) When we have shuffled off this mortal coil,
(14b) Must give us pause. (16) There's the respect
That makes calamity of so long life;
(17) For who would bear the whips and scorns of time,—

(18) The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,—
(19) When he himself might his quietus make
With a bare bodkin? (20) Who'd these fardels bear,
(21) To grunt and sweat under a weary life,
(22) But that the dread of something after death,
(23) The undiscovered country, from whose bourn
No traveler returns, (22b) puzzles the will,
(24) And makes us rather bear those ills we have,
(25) Than fly to others that we know not of?

(26) Thus conscience does make cowards of us all;
(27) And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
(28) And enterprises of great pith and moment
(29) With this regard their currents turn awry,
(30) And lose the name of action.

Hamlet's world is so out of joint that he here meditates suicide as a means of escape; and, in accordance with his nature and habit, it becomes at once 'a question' for his speculative mind to busy itself with. Hardly has he reformulated 'the question',—veiling, even to himself, the idea of suicide, by means of the famous mixed metaphor,—before another question springs up, unanswered and unanswerable. Then question after question—or phase after phase of the same question—arises, veering pro and con, until at last Hamlet arrives at the sad conclusion that humanity is not a race of suicides, only because 'the dread of something after death . . . . makes us rather bear those ills we have, than fly to others that we know not of.'

Hamlet can be blunt and clear in expressing his thoughts; but here, in the very privacy of self-communion, he shrinks from fitting his central theme—suicide—with plain words. 'To be, or not to be,' standing by itself, does not, to my mind, even remotely suggest suicide.

3 is a restatement of 'the question', 1, with an enigmatical confusion of images in the second alternative that means suicide, but is purposely beclouded in its verbal formulation. I usually hear 3 read, not as a restatement of 1, but as an altogether different question: as if it meant, not, 'Is it nobler to suffer and live on, or to die by one's own hand?' but, 'Is it nobler to suffer the ills of life, or, by opposing those ills, to end them?'—an interpretation that construes 'the slings and arrows of outrageous fortune' and 'a sea of troubles' as standing for the same idea—'the ills of life.' But, surely, Hamlet has his mind's eye on the 'bare bodkin' of 19, the point of which he sees 'opposed' to the storm-tossed heart—the physical heart—'a sea of troubles'—within his breast. 'Opposing' here means, for me, not 'resisting, withstanding, contending against,' but 'setting against, placing forcibly against, pushing, urging, thrusting, against.'

4 I construe as elliptical for, 'Say, then, it is decided: I die, self-slain.' 5 is a new question; and I read 6 and 7 as inquiries. It is true, they are not so punctuated in any edition of Shakespeare known to me, nor are they rendered as interrogatives by the majority of actors and readers: but unless 5 and 6 are questions, seeking answer, the soliloquy ought to end at this point,—the conclusion is reached. Every editor of Sweet Will's text punctuates it at his own sweet will, and often we must reject or revise the punctuation to arrive at Shakespeare's meaning. To me it is clear that Hamlet wants to know if death is a sleep, an end of shocks and heart-aches: all that he does know, is that "Tis a consummation devoutly to be wished.'

7, if not correlated with 5 and 6 as interrogative, might be interpreted as a wondering, almost joyful, exclamation; as if, for a moment, Hamlet allows himself to believe that he has found the answer, and a happy one. I think the choice an even one between the two interpretations.

9 and 10 I paraphrase into, 'Well, then, let me for the moment suppose that death is a sleep.' But, no!—no sooner does Hamlet try to rest his mind on this conclusion, than it confronts him as a new question:—'To sleep? perchance—to dream! The riddle is yet unread.'

Up to this point, Hamlet has been groping—leaning—reaching toward suicide, eagerly clutching after some faith or fancy strong enough and plausible enough to fix his resolution; but at 13, the thought of the dreams that may trouble the sleep of death daunts and brings him to a standstill. From now onward he recedes farther and farther from an affirmative purpose.

In 15, suicide is intimated less dimly, but still not definitely. 'Shuffled off' means, to my mind, 'got rid of, hastily and violently cast aside'; 'coil' seems to be used comprehensively, in Shakespearean fashion, as including soul, body, and environment.

16 is both a commentary on the preceding sentence and an introduction to the next question—a connecting link. 'Respect' means, 'consideration, motive.'

In the when-clause, 19, Hamlet at length puts the thought of suicide into plain words; because, I think, he is no longer afraid of it, having already relinquished the impulse to carry the thought into act,—as further evidenced here by the potential force of 'might.'

The soliloquy proper ends with the sentence 20 to 25, inclusive, what follows being commentary.

In 26, 'conscience' does not mean, as now, the inner arbiter of right and wrong, but consciousness,—the spiritual self, that peers into and ponders all knowledge and all mysteries. Having, in the preceding sentence, finally abandoned suicide as his refuge from perplexities and griefs, Hamlet seems to find a drop of comfort in the little phrase, 'us all,' whereby he rejoins and shelters himself in the

universal human throng, that suffers and endures and lives on. In 29, 'this regard' I take to mean, 'this habit of questioning, this guessing at the invisible event.' In 30, 'lose' clearly bears the meaning, 'miss, fail of, come short of.'

The attempt to interpret vocally this soliloquy is a task worth while, and to read it convincingly is a real achievement.

The reading must be dramatic; that is, it must express emotion, and must awaken an emotional response. Success in this sphere of rendition will be commensurate with the reader's temperament, emotional experience, sympathy with the situation, and training; but the soliloquy read unemotionally would be as the tinkling of a cymbal. It would leave the Hamlet out of Hamlet.

Two readers equally gifted, or the same reader at different times, might deepen or lighten the emotional intensity; make the transitions more vivid or more quiet; make the dramatic pauses more nearly even or more irregular,—and it might be that the readings would prove equally acceptable. In public reading, the emotional phase of the reader's work depends greatly upon the audience: the audience can, and does, aid or hamper the reader; it summons and enhances, it suppresses and even extinguishes, the vocal and facial manifestations of sympathy. Actors seldom 'act' at rehearsal: if one tries a chosen passage, experimentally, he at once imagines the audience in front.

In the opening sentence, Hamlet is goaded, harassed, and desperate, and therefore intensely in earnest. He speaks with the force of vehement energy, but it is heard as intensity, not as loudness. Subdued force would indicate subdued, mild feeling and tranquil flow of thought. Perturbation of mind and feeling, in the isolation of self-communion, can be expressed vocally only by suppressed force; the organs of breathing and voice being exerted with great energy, while

the resonance is muted and dark, and further dimmed by lavish expenditure of breath. In 17, 18, resentment partially breaks through the trammels of suppression, and the volume and force become transiently impassioned, but not boisterous; intensity is truer to the situation than mere loudness. 'In the very torrent, tempest, and, as I may say, the whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.' The predominant pitch of the Soliloquy is at or near the middle range; but there are many transitions to higher, to lower, as the mood changes to eagerness, anxiety, resentment, or to conviction, resolution, awe. The movement is irregular,—now slow and groping, with wide pauses, and again tumultuous and broken or swift and huddled. The last sentence is reflective in form; but the tide of emotion should not stop abruptly with the close of the preceding sentence: it should subside gradually, but perceptibly, until, in the last clause, the mood is that of profound conviction.

With the aid of the numbers, I will try to indicate, passage by passage, my own emphasis and melody in reading the Soliloquy.

1. 'To be,' monotone, emphasis of stress and quantity on 'be',—radical stress, with lingering vanish; falling sweep on 'not to be', emphasis on 'not',—falling concrete of fourth or fifth, radical stress, short quantity, strong aspiration. The vowel of 'to' is not o͞o, but o͝o, unaccented.

2 takes a slightly higher pitch, and its force is a little less suppressed,—emphasis on 'that',— ˜ inflection, not strongly marked, but perceptible, with stress on the falling constituent; 'is the question' melodically echoes the wave on 'that', a third below. The clause is referential to the preceding announcement.

3 takes pitch from 'that', in 2, for syntactical correlation. First group, monotone; central word, 'nobler,' emphasized

by median stress and quantity; second group, 'to suffer the slings and arrows of outrageous fortune,' massed as an unbroken unit, melody diatonic,—'suffer—slings—arrows—outrageous,' bearing about equal emphasis, their accents rising concretes at about the same pitch and dynamic value, and standing out as the crests of melodic wave sweeps,—'fortune,' receiving the ∨ outline; 'Or to take arms,' higher pitch, ∧ contour,—'arms,' falling concrete of the fifth, radical stress; 'against a sea of troubles' takes pitch from the vanish of 'arms', 'sea', central word,—semitonic double-wave-rising inflection, ˜, median stress; falling skip of the third on 'of', rising ditone on 'troubles'; 'opposing,'moderate rising sweep, decided radical stress, strongly aspirated on '-po-'; 'end them,' falling sweep, intense radical stress on 'end', vocality almost drowned in breath.

Care should be taken not to make 'suffer' the central word of the second group of 3, with the following accented words in slur; as it would institute the false antithesis between 'suffer' and 'end', mentioned on page 568. It may be objected that the reading here offered, does not clear up the obscurity of the second alternative. It does not; no reading can, unaided by gesture: and, if Shakespeare's intention is to be fulfilled, I am convinced that the reading must be obscure. Aside from the confusion of metaphor, the indefinite pronoun 'them', with its hovering doubt between 'sea' and 'troubles' as its antecedent, goes far to prove that the obscurity is the successful result of deliberate contrivance. But the first alternative should be grouped as a unit, with the inflective emphasis restricted to its last word, 'fortune.' This will prevent an unintended obscurity.

4 may be interpreted as musing, pondering,—rendered by monotone, with quantity on 'die'; or as decision, resolution,—expressed by emphatic falling concrete, with radical,

final, or thorough stress. I render it according to my mood at the moment.

5, rising sweep, the concrete of 'sleep' moderately interrogative, slightly stressed,—the syllable slowly uttered, suggestive of uncertainty, timidity.

6, a little higher, and somewhat brisker and brighter, expressive of pleased discovery; both words having the ˜ inflection, with quantity and median swell,—the swell on the falling constituent of the first wave, and on the wide terminal rise of the second,—and the words so adjusted to each other that the phrase as a whole has the ∩ contour.

If read interrogatively, 7 is a rising sweep. Central word, 'end,' which receives a brisk, eager rising wave, the terminal constituent a fourth or a fifth; secondary emphasis on 'by—heart-ache—thousand—shocks—flesh—heir'; the movement quickened by anxious yearning; quality and volume growing thinner as the melody rises. If 7 is regarded as delighted exclamation, the melody lightly rises, to reach its highest point at 'end'; that word receives a wide unequal falling wave, with expulsive swell, and thence the melody runs downward, with monotone poises on 'heart-ache,' 'thousand natural shocks.'

8, transition to middle pitch. ''Tis a consummation,' diatonic; 'devoutly,' central word, 'wished,' secondary,—co-ordinated by giving both the wistful ∩ contour, with semitonic vanish; movement slow. The rising vanish at the close of the melody suggests the ellipsis, 'But I fear it is too good to be true.'

9, monotone, followed by a long pause of deliberation.

10, falling concrete of affirmation on 'sleep.'

11. 'Sleep?' begins its radical a third or a fourth below the radical of 'To', and its own concrete is a rising unequal wave of surprised inquiry; final stress.

12 has the ∩ contour, its crest and falling constituent being defined by the wide unequal falling wave on 'dream'; high pitch, thin volume; 'dream' strongly aspirated.

13. 'Ay,' wide falling unequal wave, expulsive median stress, strong aspiration, force greatly suppressed; 'there's,' unequal falling wave, inferior in pitch, extent, and force to that on 'Ay'; 'rub,' falling concrete. A falling sweep on the clause as a whole.

14. 'For,' emphatic by stress and quantity, with pause,—to group with 'what dreams may come'; 'in that sleep of death,' slurred flight, with slight referential rising wave on 'death', to invoke comparison with ordinary sleep; strong rising skip and rising concrete, with final stress, on 'what',—to suggest ellipsis of 'dreadful, terrible, tormenting'; 'dreams', monotone, a fourth below the radical of 'what'; 'dreams may come,' a slightly rising melody.

15. Abated force and pitch, accelerated movement; 'shuffled off—mortal coil,' about equally emphatic; force abrupt, but not loud.

14b. 'Must give us,' diatonic,—joining, melodically, and completing, 'what dreams may come'; 'pause,' emphatic monad cadence.

16 is referential, looking both forward and backward. 'There's the respect' has the ∩∪ contour,—'there's' being a strong inflection of the same outline; the relative clause is repetitious, or taken for granted, and the line is rapidly spoken,—the ∩∪ melody being plainly echoed on 'That makes calamity—of so long life.' No cadence at the end, of course; for Hamlet now sees, in a flash, the whole 'question', together with the nearly universal human response to it, and is eager to set them forth in words.

In the next sentence, 17-19 constitute the main stream of the thought, which is interrupted in its flow by the tumultuous whirlpool, 18. The principle of the emphatic tie

applies; but the frenzied resentment evident in the enumeration of 'the whips and scorns' does not permit the rendering of 18 in slur: it is vocally the loudest, the most vehement, portion of the entire Soliloquy. I read 17 as two groups, each with a strong falling sweep, ◟,—'For who would bear—the whips and scorns of time,'—the second sweep inferior to the first in the pitch of its first accent, and with its accents throughout closer together in radical pitch. 18 is a drift of abrupt falling slides and sweeps, the first accents of the groups constantly varied in pitch and stress; pauses between groups long enough to prevent huddling, indistinctness, and lack of breath; and the terminal word, 'takes,' receives a rising second, to indicate return to the main current. 19, as a whole, is a falling sweep; but, in detail, 'he himself—quietus—bare bodkin,' take, each, the ∧ outline, at successively lower pitch. The main current and the eddy are vocally distinguished from each other principally by the slower movement, comparatively weaker and less abrupt force, and more coherent melody of the former,—made of the kindred contours, ◟, ∧.

20 has 'Who'd' for its central word; 'fardels' is repetitious for 'whips and scorns', and therefore unemphatic, and 'bear' is also repetitious. In 21, 'grunt and sweat' may be treated as a compound word, the nouns equally prominent, or either predominant,—emphatic by final stress, inflection at discretion; 'weary life,' semitonic waves, ˜, with quantity. In 22, emphasize 'dread' by quantity and the somber resonance of its subtonics, and 'after' by falling intonation and aspiration.

'Something' may be so pronounced as to illuminate the whole speech—to express in itself the essence of the Soliloquy. There should be a well-marked pause after 'dread'; then 'of' pronounced timidly, gropingly; another pause of hesitation; 'something,' doubtfully uttered, with rising concretes,

—'some-' a third higher than 'of', preceding, and '-thing,' following; then another pause. It is the soul's shrinking confession of awe and helpless ignorance before the majesty and mystery of death. That seeking utterance of 'something' I first heard in Mr. Murdoch's reading of the Soliloquy: I seem to hear his voice whenever I recall the line, and I try to 'follow in his footsteps' in my vocal interpretation of it. I heard Mr. Murdoch's reading of the speech only once. I had heard many fine readers and a number of great actors deliver it before that, and have heard many more since; but none who have conveyed a tithe of the meaning that he found in this line, and imparted, through his perfect mastery of a matchless voice.

23, slur and flight; 'undiscovered—bourn—no—traveler—returns,' about equally important; all the accented syllables waves of the second.

In 22b, 'puzzles' resumes the radical pitch and force of 'after', in 22; 'will,' falling emphatic concrete,—momentary completeness.

In 24, central idea, 'rather bear,'—∧contour; 'have,' secondary emphasis, rising concrete.

In 25, central idea, 'others,'—negative emphasis, ∩∪ contour; 'know not of' echoes the contour in inferior pitch and force.

In 26, emphasis of rising loud concrete on 'Thus'; secondary emphasis on 'conscience' and 'cowards'; principal emphasis on 'all', preceded by a pause.

In 27, somewhat of stress emphasis on 'thus'; 'the native hue of resolution,' massed,—with '-lution' a discrete third above 'res-', giving the word a 'kinked' referential outline, pointing forward to 'pale cast of thought'; 'pale,' monotone, with quantity; 'thought,' falling concrete of distinctive emphasis and momentary completeness.

The line 28 receives a moderate climax contour, ⟋⌃.

In 29, 'this regard' receives the emphasis of the loud concrete; rising inflections, so adjusted discretely as to make a moderate ∩∪ outline; falling distinctive slide or wave on '-wry.'

In 30, central word, 'lose,' secondary emphasis on 'action.'

In 'Essentials of Elocution,' page 43, Alfred Ayres says:—

> This Soliloquy should not be spoken in less than four minutes—certainly not in less than three and a half. Mr. Forrest took six minutes—never less, in his later years—to speak it, and his six minutes—so fully did he engross the attention of his listeners—did not seem longer than the three minutes of many others.

20. 'How Do You Do?' 'Good-bye,' 'Hello!'

'Good-bye,' like 'Good morning,' 'How do you do?' and the modern off-hand greeting, 'Hello!' is a verbal form that takes whatever tune and emphasis the motive of the moment gives it.

The question, 'How do you do?' is protean in its spoken forms. Sometimes 'How' receives all the emphasis; sometimes the first 'do', and sometimes the second; sometimes all the words but the pronoun are about equally emphasized; and sometimes both 'do's' are made emphatic,—equally, or either one predominant. The inflections and melodies, too, are governed by the impulse of the moment,—joy, surprise, anxiety, indifference, gruffness, affection, demureness.

'Good-bye' is less varied, because restricted to occasions of parting; and the use of the word at all implies somewhat or much of esteem, good-will, and, usually, regret, with the hovering consciousness of the uncertain future. The usual intonation of 'Good-bye' is an apparent falling sweep, made by a discrete drop of a third, a minor third, or a fourth, major or minor, both concretes with rising vanish; so that

the sweep, more critically observed, is really an unequal rising wave, the latter constituent of which is the rising concrete of the second syllable,— ⸝⸜ . The responsive 'Good-bye' generally takes the same outline, with a change of pitch. A cheerful or jolly 'Good-bye' is commonly a rising sweep, or, often, a rising wave, from the syllables taking opposite inflections, ⸜⸝. So far as my own observation goes, the vanish of the second syllable always rises,—due, partly at least, to the fact that we instinctively shrink from placing the seal of finality upon the act of parting.

For many years 'Hello!' was a word-of-all-work in the vocabulary of the telephone. It was made to express suavity, expectancy, patience, impatience, exasperation, profanity; in fact, was in itself a whole expressive dictionary. It was 'all things to all men', its meaning being put into it in the act of utterance. It is obsolescent as the universal telephone word, but has won its way to common use as a word of greeting, so that it stands almost on a par with 'Good-morning,' 'Good evening,' and 'How do you do?'

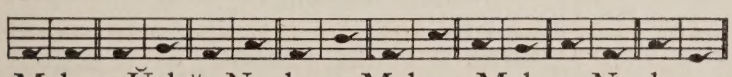
21. M-HM, Ŭ-HŬ, NG-HNG. M-M, Ŭ-Ŭ, NG-NG. M, Ŭ, NG. HM, HŬ, HNG.

Among the many curiosities of speech is the common, almost universal, employment, in soliloquy and in familiar, unstudied conversation, of words that in reality are not words at all,—forms of utterance, some of them, that have no place in the dictionary, and that, when phonetically written, are illegible to the ordinary reader; that possess no specific concrete meaning, but have their meaning conferred upon them, at the moment and for the purpose and mood of the moment, by means of intonation, stress, quantity, and quality. To codify them and their will-o'-the-wisp meanings would require a good-sized volume.

Four such words are represented in the above heading. The hyphenated first two are dissyllables, the hyphen separating the syllables, and the other two are monosyllables; and three phonetic spellings are given of each word. The choice of phonetic form is apparently intuitive, or capricious, the chance of the moment or of organic predilection; but the first form of each—the M-form—is, perhaps, comparatively introspective, musing, and reflective; the second—the Neutral-vowel-form—comparatively animated, hearty, and frank; and the third—the Ng-form—comparatively indolent, indifferent, or sneering. With the lips closed, the voice impulse is heard as the subtonic *m*; with the lips open and the tongue relaxed, the neutral vowel is heard; and with the lips open and the middle of the tongue lightly arched against the soft palate, the vocality assumes the identity of the subtonic *ng*. Their most frequent and familiar uses are as colloquial substitutes, in consecutive order, for yes; for no; for inquiry; for surprise (long quantity) or contempt (short quantity.)

When used to give simple assent, the first word has both syllables accented, the first the more strongly; both have the rising concrete; and the second syllable has its radical on the same pitch as that of the first, or a second, a third, a fourth, or a fifth above it, according to the indifference, the interest, the enthusiasm, or the surprise of the speaker. Indifferent or patronizing assent is expressed with rising concretes, and the radical pitch of the second syllable is often a second, a third, or a fourth below that of the first.

1. 2.

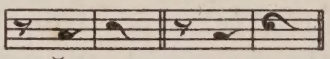


M-hm. Ŭ-hŭ. Ng-hng. M-hm. M-hm. Ng-hng.

Regretful recognition of a mistake or an awkwardness, one's own or another's; self-congratulation upon the escape from

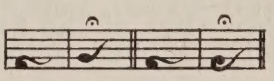
a near-accident; comment on another's mishap or misadventure; disappointment, commiseration, chagrin, the dumps,—have both concretes rising, the first syllable has the stronger accent and often its inflection is emphatic, and the second syllable is a second, a third, or a fourth the lower in radical pitch. If the intervals, concrete and discrete, are made chromatic, a dolefulness beyond mere speech is heard. The murmured syllables say plainly, 'The burden is too big for my poor shoulders.'

The same word expresses affirmative pleasure, admiration, congratulation, or delight, when the first syllable is a short-quantity unemphatic rising concrete, and the second receives the accent and a wide falling or falling-wave concrete, beginning at an emphatic discrete interval above the radical of the first, and with a slow vanish:—



Ŭ-hŭ M-hm.

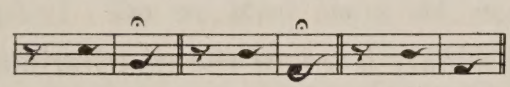
In interrogative surprise, consternation, incredulity, etc., both concretes rise, the first the weaker, and the second slowly measures a wide interval, taking radical pitch from the vanish of the first; that is, the two concretes, joining end to end, form a smooth continuous rising sweep; though, sometimes, the second concrete is an unequal rising wave. With a decided nasal resonance, the sneer of malicious triumph is heard:—



M-hm? Ng-hng?

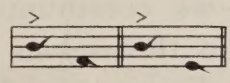
With the first syllable a rising second, at a higher level, and the second syllable a slow emphatic rising concrete—slide or wave,—its radical beginning a fourth below, pleased surprise or self-congratulation is expressed; as if to say,

'I don't know how in the world I contrived to do it, but it came out all right!' The adult temporizes with the importunate child with a similar intonation, but with shorter quantity and interval and less genial stress; standing for 'I hear you and am much interested, but too busy to attend now':—



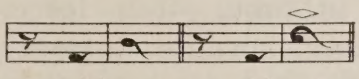
M-hm! Ng-hng! Ŭ-hŭ!

In simple negation and dissent, M-m and its associates have the first syllable—usually a quick rising third or fourth, —accented, and the second syllable, with an unemphatic falling concrete, is struck a fourth or a fifth below:—



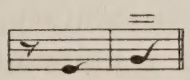
M-m. M-m.

More decided negation is expressed by making the first syllable take the rising second at the lower level, and striking the radical of the second syllable a fourth or a fifth above, its concrete being a strong, deliberate falling slide or wave:—



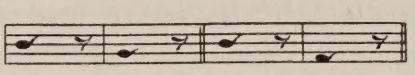
M-m! M-m!

With both concretes rising, the first unaccented and the second strongly stressed expulsively, its radical beginning a discrete third or fourth higher than that of the first and its concrete a wide, slow rise, the note of warning or alarm is struck, as when addressed to a child running into mischief or danger:—



M - m!

Regret and disappointment, despondency and commiseration, have both concretes rising and chromatic, the first the stronger in accent, and the second a minor third, a third, or a minor fourth below:—



M - m! M - m!

The above are only a few of the multifarious uses of these inchoate words-of-all-work. By changing the seat or strength of accent; by widening or narrowing the concrete and discrete intervals; by transferring the initial h from the one syllable to the other, or by giving it to both, or omitting it from both; by shortening or lengthening the time; by modifying the tone-color; by altering the pitch of the intonation as a whole,—we communicate to these primitive syllables, meaningless in themselves and uncouth, a whole world of thought and feeling, as plainly as if it were explicitly clothed in carefully chosen words. Here, at least, is a case where 'it matters not so much what you say, as how you say it.'

The monosyllables, m, ŭ, ng; hm, hŭ, hng,—are equally manifold and manifest in their daily use. Accordingly as they are uttered, in time, pitch, force, and quality, they inquire, affirm, deny, surmise, lament, exult, mock, pity, sympathize, sneer, condemn,—in fact, they express infallibly, often eloquently, a hundred moods, and spare the time and the breath that the enunciation of a thousand words would require; and probably express them more adequately than could any words.

We use them so much and hear them so constantly that few of us are aware that from these incipient words, made of the most easily uttered elementary sounds, we have evolved what I venture to call a universal language; a language, too, of wonderful variety and completeness in its conveyance of thought and feeling.

Does the Speaking Voice Observe Exact Musical Intervals?

Are the intervals of the concrete and discrete movements of the speaking voice precise semitones, seconds, thirds, fourths, fifths, and octaves, as they are assumed to be in the Rush Philosophy? Do we, and must we, conform meticulously to the established intervals of the musical scale, when using the voice in the intonations of speech? In short, is accurate adherence to the fixed musical intervals essential in the speaking tunes?

I quote Doctor Rush himself on this interesting question, with sufficient fullness to define his opinion. He says—and again I copy his spelling,—in the 'Philosophy', pages 291-2-3:—

> In all the foregoing descriptions of the forms and efects of the various concretes, they have been represented as bounded by *fixed* degrees of the scale. Yet it has been said, that besides the second, third, fifth, and octave, other intermediate variations of these intervals *may* be used, as vocal synonyms in speech. This leads to an inquiry, how far any *definitely marked* extent should be asigned to the several intervals. It is therefore necesary to be more particular on this point; and to answer my own question, whether the atenuated vanish does impres the ear with the *exact* place of a musical interval on the scale. I might scarcely have noticed this subject, had not the *possibility* of measuring, at all, the intonations of speech, been almost universally denied; and had I not thōt this old prejudice, even after what has been shown, might, when driven to its corner, make a desperate defense, by some unecesary refinement on this very question. I do not say, the stops, as they may be caled, of the vanish, even if suficiently exact for all practical purposes, as I believe them to be, are so strongly impresed on the ear as those marked with a precise *note*, either by song or on instruments. And

altho a want of measured acuracy in the equable concrete may not be as readily perceved as in these two cases, still, great exactness on this point is not required in speech. In music, with its precise *notes* of the discrete scale, false intonation is imediately obvious, even in sucesions of melody; and in the co-existent notes of harmony the efect is still more remarkable. But speech is a solo, as well as a concrete performance, and therefore any slight want of acuracy at the point of the vanish, even if perceptible, is nevertheles, under my observation, of very little consequence. If our *States of mind* were marked in degree by nice and palpable distinctions, it would be proper to expres them by like gradations of voice. Still, as in the gramatical variation of adjectives, the three degrees suficiently distinguish, for comon ocasions, the countles shades of comparison, so with the interogative intervals, a difference of third, fifth, and octave is suficient for present practical use of their vocal expresion.

The second, it has been shown, has what we call a plain diatonic character, apropriate to narative or unimpasioned discourse. It may then be asked, whether a want of precision in marking the interval would destroy that character. By my observation, it would not: provided the variation is slight, and not diminished one-half, down to a semitone, nor extended half a tone, up to a minor third; the former producing a plaintive expresion, and the latter, as a fault, being inadmisible into speech. Should the voice, in executing this and various other intervals, even excede or fall short of the exact points of the scale by any minute degree, let others more fastidious decide the question of its impropriety. To my ear, however, for all the precision required by this case, there is in the educated voice no deviating intonation at the close of the vanish that would ever mar, when all else is right, the purpose of a corect and elegant elocution.

There is an interesting and important phase of the relation between speech intonation and the musical scale that Doctor Rush did not include in the above discussion;

nor have I ever seen it touched upon in any book or heard it mentioned.

In the musical gamut of the octave—the so-called diatonic scale—as now established, and as it will probably remain, the intervals, or steps, from note to note are diatonic,—that is, they are whole tones, or seconds; except the steps between notes three and four, and notes seven and eight, which are semitones. These semitonic steps are accepted as integral to the musical scale, and their places in the scale are established by long conformity.

In the diatonic scale of speech, however, the progression upward and downward is by whole tones exclusively, and the semitone, concrete or discrete, has no place. So long as the voice is restricted to the plain diatonic melody, with an occasional third for emphasis, the semitone is excluded from our scale. In plaintive speech, the discrete steps are semitonic, or chromatic, and the concretes are semitonic, or of a wider interval, with semitonic wave constituent at radical or vanish, or both. This is the semitonic, or chromatic, scale.

But when we come to consider impassioned—or, as Doctor Rush quaintly called it, passionative—speech, we recognize the occurrence of slides, waves, skips, and progressions of the wider intervals,—the fourth, the fifth, and the octave; and these intervals necessarily involve the semitone. The fourth covers two tones and a semitone; the fifth, three tones and a semitone; and the octave, six tones and two semitones. The octave thus covers, not eight tones, as the name implies, but eight notes, two of which are semitones: the octave, if estimated by the strict diatonic standard, is really a seventh.

In animated speech, and especially when expressing great, turbulent, and fluctuating emotion, with its lulls and intermissions, the voice employs these mixed, or fractional, intervals upon a groundwork melody of whole tones—the

diatonic; so that compromises, adjustments, readjustments, and mal-adjustments are constantly taking place between the three scales,—the diatonic, the semitonic, and the mixed. Now, since there is no fixed key in speech, and no keynote; since, without special study and practice, these scale adjustments are a matter of mere musical or unmusical instinct, and are unpremeditated—chosen in the very act of making them,—it must be very clear that the speech melodies of no two average persons could be identical.

If the diatonic concrete is uniformly short of a whole tone,—assuming that the whole tone is the normal,—must not the melodic groundwork be thereby rendered flat, dull, and lifeless? and if it habitually exceeds the normal interval, must not the speech sound sharp, overkeen, and restless or querulous? Then, too, the wider, fractional, concretes and discretes may be placed a little too high, or a little too low, they may be slightly overwide or overnarrow, and so sound somewhat or greatly out of tune, as compared with a voice better regulated.

Quality, or timbre, is commonly regarded as the element that chiefly distinguishes one voice from another. Also, temperament, ear, environment, health, conformation of the organs of breathing and speech, and training or lack of training, cause differences easily recognized, in enunciation, pronunciation, and stress. Elements like these we consciously look for, whenever we try to recall a voice we have heard, or compare one voice with another: but the more obscure, minute, and subtile variations of inflection and melodic adjustment, which have here been indicated, must likewise greatly assist in imparting individuality to manner of speech; and play a very important part, however unaware of it we may be, in our recognition, comparison, and memory of voices.

Speech is so complex an aggregate, such an intermixture and fusion of myriad little things, that no two voices and no two modes of speech can be alike, even when they closely resemble each other; as, we are told, no one has ever succeeded in finding two leaves on the same tree exactly alike. To a large extent, the cause of the unlikeness surely lies in these infinitesimal discrepancies of intonation.

GESTURE.

GESTURE.

Gesture presupposes Bearing. Bearing is the essential; gesture, the desirable, the allowable, the occasional, or the superfluous. To the speaker, and much more to the reader, bearing takes precedence of gesture. The avoidance of excessive, awkward, or eccentric motions, the repose that enables one to stand still and at ease, is more to be desired than grace, strength, variety, or magnificence of action. If the voice conveys its message truly and fully, while face and bearing sympathize, gesture, unless subdued to a mere rhythmical accompaniment, is often impertinent, and mars and weakens the delivery.

Nevertheless, gesture of some sort is almost unavoidable, except by the exercise of painful and unnatural self-restraint. As soon as a person becomes animated and earnest in speech, the nerves and muscles of face and body and limbs are in instant sympathy, and the result is facial expression and gesture, or grimace and contortion. If the speaker compels himself to resist altogether this tendency to gesture, he becomes constrained and rigid in feeling and appearance, and the voice is wanting in sparkle, flexibility, resonance, and life, or is even compressed and strained. Only training and experience can confer the self-mastery that 'suits the action to the word, the word to the action'—the Repose that relegates gesture to its proper secondary place, and in its omission supplies the ease and freedom of bearing that win confidence and respect, and leave the voice untrammeled.

In the young speaker, however, superfluous action is preferable to helpless, awkward rigidity; and it is easier to tone down and prune excess than to engraft positive grace

and propriety upon stiff or timid negation. In your early practice of gesture, cultivate facility rather than taste; recognize all the analogies of a given passage, try all admissible forms and degrees of gesture upon every group, availing yourself of every opportunity and excuse for action. When practice has given dexterity and analogies suggest themselves readily, begin the exercise of taste and judgment; to pick out, in every case, the best gesture; to study order, symmetry, proportion, grace, strength, economy, and variety. Self-mastery is the chief end of education; and no study confers more of self-mastery than does the resolute study of the artistic use of the voice and gesture.

To the actor and impersonator gesture is of vital importance. It supplies or fulfills the meaning, when words fall short. It illuminates, interprets, characterizes. It is another language, sometimes more eloquent and potent than the tongue's utterance. The purpose of this book does not include a discussion of acting and dramatic action, except incidentally.

Bearing.

The reader and the orator make an impression, favorable or unfavorable, before the first word is spoken. Feature, person, dress, walk, carriage, prepossess every individual in the audience for or against the man or the woman who claims attention. It is clear, then, that the claimant should be careful to look and do his best. Trepidation, slovenliness, carelessness, bravado, ponderosity, stiffness,—self-consciousness, however manifested,—make a bad first impression, that it would require superhuman gifts or power to obliterate.

The nervous temperament is a part, and an important one, of the endowment of the speaker. Often he deems it his peculiar curse, because it makes him suffer. There is, perhaps, no nightmare more distressing than the waking

agonies of stage-fright; and yet those agonies no speaker who is truly 'called', can hope to escape. They are a part of his discipline, 'the trying as by fire' of his metal. No man who is not sensitive to his audience can win, impress, or command: he who complacently boasts that 'he can face an audience of a thousand souls without a flutter of the pulse,' has no message that any audience cares to hear—from him. Nervousness, in truth, is a thing to be devoutly thankful for: but, to become the blessing and the power that are its function, the speaker must so understand and so school it that he shall be its master, instead of its victim. He must, besides, gain a great and complete victory over a host of wrong habits and tendencies of movement and gesture. Every step toward self-conquest is a step toward Repose; and when that is won, all things are possible.

No one agency is more efficient in the acquirement of moral and mental self-mastery than the frequent repetition of the act of facing the audience. If, at the same time, the outward appearance and deportment are watched and guarded, improvement should be constant and swift. At first, nervousness is seemingly all-powerful: indeed, it would be utterly unnatural to be and feel otherwise than unnatural. In the course of time,—weeks—months—years, it may be, in some cases,—fright diminishes to dread; dread to trepidation; trepidation to excitement, that may capriciously lift up or cast down; and excitement may become at length a controlled nervous exaltation,—a pleasurable sense of purpose, power, and opportunity, with only a lurking shadow of the possibility of failure. Experience and self-discipline, and they alone, can transmute nervousness into assured power and potential inspiration.

The speaker's standard position should indicate ease, stability, and dignity. He is a gentleman, addressing ladies and gentlemen, and his bearing should clearly show respect for them and for himself.

The Speaker's Position.

The speaker's standard position should secure for him ease, dignity, and freedom of change.

The feet should be about in line with each other laterally, separated far enough to give a conscious and visible base of support, and at an angle with each other of from sixty to seventy-five degrees. The actual distance of the feet apart is best determined by the height of the speaker.

The weight should be so adjusted that the center of gravity is directly over the instep of one foot or the other; which is called the strong foot. The strong knee should be straight, with the muscles of the leg easily firm. The weak foot should rest the inner edge of the ball lightly on the floor, with the heel slightly lifted; and the weak knee should be completely relaxed, and therefore sagging more or less inward.

In adjusting the weight, the strong hip will naturally and properly be thrown outside the line of the perpendicular, and the trunk and shoulders will decline away to the weak side. The head, in turn, will lean somewhat to the strong side. These oppositions, as they are called, should not be overdone, or distortion and constraint will result. On the other hand, if the speaker holds himself bolt upright, he not only looks stiff, but stiffens and constrains his breathing, voice, utterance, and action.

The hips should be neither advanced nor drawn back; the chest should be held buoyantly up; the shoulders held down, but not forward or back; and the face fronting the audience level-headed, not tilted forward or back from the neck.

The arms should hang naturally, of their own weight, the hands turned palms inward and backward, without twist of forearm or wrist.

Such is the standard, or normal, speaker's position.

The Retired Position.—With the strong foot retired and the weak foot advanced a half-step obliquely and flat on the floor, the position is that of repose, authority, and calm address.

The Advanced Position.—With the strong foot advanced obliquely a half-step or more, and the weak resting on the inner edge of the ball, and with the weak knee bent, the bearing expresses animation, earnestness of appeal, mental or emotional approach toward the audience. This position should be only occasional and reserved for the fit moment.

Changes of weight and position should always be preceded by a glance in the intended direction; should always be made in the act of speaking; and should coincide with the transitions of thought and feeling.

Avoid a sagging, or drooping, of the supporting hip; it is both ungainly and weak: the hip and the strong side generally, should be held with elastic firmness.

In shifting the weight, the hip should lead the movement.

The whole effect of the speaker's presence, when standing silent, should be that of calm readiness; when standing and speaking, that of animation; when shifting position, whether little or much, that of sympathetic accord with the thought in process of utterance.

School yourself to avoid all spasmodic, nervous, purposeless movements of feet, head, or hands. 'Assume a virtue, if you have it not.' Learn to wear the appearance of composure, and you rapidly acquire the real repose that is one of the chiefest charms of the speaker's presence.

The Bow.

When the speaker is formally introduced, the bow is necessary. The speaker who gives the entire programme of a secular occasion,—speech, recital, reading, lecture,—

should always preface his performance with a bow, whether he is formally introduced or not. The clergyman, in the discharge of his regular function, does not bow. Where a number of speakers appear on the same occasion, a preliminary bow from each would look perfunctory and ridiculous. A modest bow is appropriate, however, at the close of any platform performance, both to indicate the end of the effort and to acknowledge the attention and favor of the audience.

The bow should be as simple as possible.

Stop with the weight on the advanced foot. Bring the retired foot heel to heel with the advanced foot, at an angle of, say, sixty to seventy-five degrees, the knees straight, the body and head easily erect, and facing straight forward. Then: Look deliberately at the middle of the audience, directly in front of you; turn the head and eyes together slowly to the extreme right or left; turn slowly back to and past the front and on to the other lateral extreme; turn again to the front: then, looking right at the center of the audience, sway the hips slowly back, and lean, not bend, the trunk smoothly forward and down, in a becoming degree, the head declining somewhat more than the trunk, and the arms hanging perpendicularly by their own weight. Do not decline the head so far that the eyes are shut off from the view of the audience: it is the glance of the speaker's eye that gives meaning and purpose to the bow. As the head and body rise from the obeisance, one foot should be drawn laterally to its proper distance, and receive the weight; so that, the bow being finished, the standard position is reached, and you are ready to begin.

If you are to retire from the stage, right or left, after your closing bow: The bow being done, with the feet still together, turn on the balls of both feet to the exit side, throwing the weight on the foot next the audience, and step off with

the up-stage foot,—that is, with the foot away from the audience. At the exit, the up-stage foot should cross the threshold and leave the sight of the audience first. In entering from the side, the up-stage foot should first come into view.

The Walk.

The stage walk should be a blend of ease, dignity, and strength. In personation, the walk should, of course, be in character; but the speaker's personal walk must not be a strut, or a stride, or a toddle, or a skip, or a slouch; it must evince self-respect and self-control.

The length of the step depends principally upon the ordinary habit and upon the height; but a step rather long is more dignified than a short one. If the ordinary walk is faulty, it should be carefully and constantly watched until corrected. With the feet parallel or with the toes turned in, a seemly walk is impossible: the toes should turn outward at an angle of not less than sixty degrees. The advancing foot should be just raised from the floor, the knee bent as little as may be, the swing of the step being derived from the thigh. The swing should a little follow the line of the foot; that is, the step is not quite straight forward, but forward and slightly outward. To secure a firm and stately tread, the heel of the advanced foot should strike the floor first, and receive the weight; which is transferred to the ball, as the other foot swings forward in its turn. As the advancing foot swings past and approaches its place, the ball and great toe of the engaged foot push briskly downward and backward against the floor, thrusting the weight forward, to rest in turn upon the heel of the now advanced foot. As the step is made, the whole body should go with it: that is, in a graceful walk, the body is not carried, passive and inert, or stiffly perpendicular, directly forward, but always sways easily, in unison

with the advancing foot, and in the same direction. This must not be 'overdone, or come tardy off.' The stilted, absurd, thrusting, zigzag stride of burlesque tragedy is due to exaggeration of this perfectly natural and graceful diagonal sway of body and limb.

The person that habitually walks after the manner described, will walk with the minimum of fatigue; for he utilizes the weight of the body itself to secure and maintain the forward momentum.

The heel was especially designed to receive the first impact of the step; and you are advised not to try to improve on Nature in this matter. In standing, let the weight be so adjusted that the whole foot sustains the burden; but in walking, the heel should first receive, and for a moment bear, the entire weight.

Oblique Advance and Position.—To advance obliquely from the standard position, free the foot, if necessary, on the side toward which the walk is to be made, by swaying the weight over the opposite foot; turn the head and body in the new direction, and advance the now free foot far enough to complete the distance of the first step. (The feet are already separated a half-step.) The walk should then proceed with the ordinary alternate action of the feet, and the stop should be made on the foot that started the movement.

In standing obliquely, the up-stage foot should be advanced.

The above mode of oblique advance is that of the trained actor and actress. The amateur speaker and actor is nearly always 'awkward on his feet.' The first movement of the feet in walking should never be a cross-step; it is always clumsy and awkward, giving the impression of trying to pass in front of one's self. To stand obliquely, with the foot next the audience in advance, is an act of apparent

disrespect, as it gives the spectator the impression that the speaker is shutting him out.

In dramatic recitation and personation, abrupt and wide changes of direction are often necessary; and unless the speaker has made correctness automatic by careful study and practice, he is almost certain to go wrong. He will make the turn in the natural, the instinctive, way: which is the wrong way, *because it looks wrong to the audience.* The stage holds the mirror up to nature only 'as 'twere',—a distinction we must never forget, if we would be artistic and seem natural.

To illustrate: Suppose that you are in a wide position, left-oblique, with the weight on the advanced foot (the left); and that you intend to turn abruptly, and move with wide and rapid steps directly to the right. Of course, you will not commit the enormity of making a number of little baby steps in turning; but, governed by your intention, you will almost inevitably shift your weight to the right foot, as you turn on the balls of your feet;—so that your first step *must* be an awkward cross-stride with the left foot. The proper way is just as easy, if you will take the trouble to learn and fix it. Turn on the balls of the feet: *keep your weight on the down-stage foot (the left)*: lift the up-stage foot back, and rest it lightly near and in front of the engaged foot, if you wish to make a momentary 'picture'; or, without allowing the retracted up-stage foot to touch the floor, swing it freely forward, making the first step; following with left, right, in regular order. Always stop with the up-stage foot advanced.

In all changes of direction, the first step is the all-important one; and principle and process should be thoroughly mastered.

Do not walk the stage from mere restlessness or 'for the sake of variety'; the change of place should correspond to

a change, a transition, in thought or feeling, and may be made significant or even eloquent. The change should always be made while a group is being spoken; never during an interval of silence. Young speakers often err in this particular. The injunction applies to the orator only, not to the actor.

The Head in Gesture.

While the hands and arms are the principal, or at least the most conspicuous, agents of gesture, the head is frequently active in colloquial and animated speech. In oratory, gestures of the head should be very sparingly and judiciously used; with an exception, soon to be noted. No mannerism of action is more unpleasing than a constant bobbing or shaking of the head.

The Arms.

The arms move outward, inward, upward, downward, or roundabout, to indicate the Direction, or Tendency, of the speaker's thought.

The plane of Equality—middle—is at or near the level of the shoulder or the breast. When the arm moves, or terminates its movement, in this plane, it indicates that the speaker regards himself as really or ideally on the level of the thought, of the person or persons addressed, or of the object mentioned or described.

The plane of the Superior—high—is from forty-five to ninety degrees above the plane of Equality. When the arm carries the hand upward and the action terminates in this arc, it indicates that the speaker regards himself as really or ideally below the person, thing, or thought in mind. A peak, a cloud, a star, the sun, the moon, the sky, the noble, the exalted, the supernatural, the Divine,—whatever is visibly or invisibly above,—is gestured in this plane.

The plane of the Inferior—low—is from forty-five to ninety degrees below the plane of Equality; usually about hip-high. The speaker holds himself as really or ideally above what he refers to; or, sometimes, he submits, places, or subjects his statement, argument, or thought to the inspection and consideration of his audience. A village, a rock, a pond, a tree, a person, a house, a flock, seen from a height; the unworthy, the ignoble, the despicable, the humble; the unquestionable, the absolute, the dictatorial, the strongly affirmative or negative,—what we feel ourselves above, sure of, masters of, superior to,—have their natural analogy in this plane.

The Hands.

In the concluding movement of the gesture the hand opens, or closes, or becomes index.

The Opening Hand.—The opening hand may present the palm upward, downward, or outward.

The Opening Hand, Palm Upward.—The opening hand, palm upward (Supine), reveals, presents, offers, receives, affirms, appeals, submits, conciliates; it expresses frankness, freedom, geniality, triumph, expansiveness. Completing a downward gesture in the plane of the inferior, it strongly affirms or denies, with appeal; ending a lateral low arm movement, it expresses apology, deference, reverence, submission, concession, moderate negation; completing a lateral or downward tossing motion, it carelessly denies, refuses, or rejects.

The Opening Hand, Palm Downward.—The opening hand, palm downward (Prone), covers, conceals, limits, buries, depresses, represses, suppresses, superimposes, caresses; in a lateral sweep, it wipes out or off, obliterates, destroys, shrouds, sows, spreads upon, denies peremptorily; in the plane of the superior, it blesses, curses, hushes, shields;

carried downward to the plane of the inferior, it compels, compresses, crushes, affirms or denies, without appeal; with a lateral or obliquely downward stroke, it sternly denies or rejects.

THE OPENING HAND, PALM OUTWARD.—The opening hand, palm outward, with the little-finger edge of the hand upward (Averted), repels, puts away, rejects peremptorily, wards off, denies with repugnance, banishes, shuts out; outward, upward, and retracted over the head, it seeks to ward off affliction or menace from above.

THE OPENING HAND, PALM OUTWARD, 2.—The opening hand, palm outward, with the fingers pointing upward (Vertical), pushes, repels, exalts, exults, warns, halts; expresses astonishment, bewilderment, wonder, admiration, horror. Helplessness, discouragement, hopelessness, are often expressed by raising one or both hands to or toward the breast level with the opening vertical action, followed by a nerveless, lumpish collapse and drop.

THE CLOSED HAND.—The closed hand (Fist) typifies the will. It defies, threatens, affirms or denies pugnaciously, grasps, hurls, rends.

THE INDEX HAND.—The hand Index is the gesture of discrimination. It singles out the unit from the throng, locates exactly, itemizes, delineates, beckons a single person, warns, threatens, minimizes; warns and threatens playfully.

THE CENTER OF GESTURE.

The gesture may radiate from the wrist, from the elbow, or from the shoulder, as a center.

The first two varieties belong only to quiet and to animated conversation. The quiver of a finger, the lifting and the dropping of the ends of the fingers, the devil's tattoo, the closing and opening of the hand, the twirling of the thumbs,

the engaging and disengaging of the hands,—these and hundreds of other movements we make, and see others make. Usually, they are unpremeditated, and the speaker is himself unaware or heedless of them and attaches no meaning to them; but, if they were truly translated, they would tell much of temperament, age, habits, profession or occupation; of culture or crudity, of self-command or perturbation.

The gesture of the platform should radiate from the shoulder, the common center of head and heart, and the whole arm should share freely in the action. On a public occasion, a forearm gesture, from the elbow merely, looks petty and constrained, and carries no conviction with it.

The Component Parts of a Gesture.

Every well-turned and well-timed gesture is preceded by a distinct movement of Preparation: or, rather, the Preparation is a large and indispensable part of any gesture.

The order of development is:—a. Preparation; b. Arm stroke; c. Wrist-and-hand stroke, or ictus.

Objective and Subjective Gestures.

All gestures may be classed as Objective or Subjective.

Objective gestures are addressed from the speaker to his audience, or are directed toward persons, things, or ideas, considered as they are related to the audience and the speaker. Perhaps two-thirds of the gestures appropriate to oratory are of this class.

Subjective gestures show how the speaker himself is affected by persons, things, and ideas. The dramatic reciter and the actor have occasion for the frequent use of this class of gestures.

The arm stroke of objective gesture is from within, outward; toward the audience, or upward and outward, downward and outward, across and outward, or backward and outward, according to the tendency of the thought and feeling.

The arm stroke of subjective gesture is from without, inward, the hand approaching, often touching, the speaker's person. Examples:—beckoning, laying the hand on the heart, folding or clasping the hands, etc.

The movement of preparation is, substantially, opposite in direction to the arm stroke. In objective gesture, the arm brings the hand in toward, to, or across the person; then the stroke goes outward, either at the same level as the turning-point of the preparation or in rising or falling diagonal. In subjective gesture, the hand is first carried well outward in preparation, or the arm stroke is hampered and dwarfed. In dramatic rendition, the preparation for folding, clasping, or wringing the hands is the flinging of them widely apart; to bring them together from close proximity, or directly from the normal position at the sides, looks tame and silly.

The Preparation.

The movement of preparation, in general, should begin with the opening word of the group that is to be gestured; and the arm stroke should be prompt and free, and so timed that the ictus, or wrist-and-hand stroke, shall coincide with the accent of the emphatic word.

The preparation should usually be slow, smooth, and deliberate, if the verbal form permits; in series and climax, it may often be distributed over a succession of phrases, clauses, and even sentences. The effect of the gesture is greatly enhanced by this slowness and length of preparation;

sometimes, indeed, the preparation is the most eloquent part of the gesture.

In making an objective gesture, if the hand and arm are held tensely in poise at the end of the preparation and before the arm stroke, with the bearing and face in sympathy, the preparation itself becomes a subjective gesture, or 'picture',—one of the most effective forms of action.

It is often desirable to gesture a single word, even a monosyllable, immediately after a gestured word, In that case the preparation must be made during the pause between the words.

Never omit the preparation: or, if you do, omit the gesture.

Order of Arm and Hand Action.

In either preparation or stroke, the upper arm should begin the movement, with the shoulder as center, the forearm and hand passive; when the elbow has reached its place for the remainder of the intended action, the forearm takes up and continues the movement, with the elbow as center, and the hand passive. As the forearm stops, the hand, with the wrist as center, becomes active, and passes the wrist, thus completing preparation or gesture. While the arm is in motion, the hand trails passively after the wrist; or, as usually stated, the wrist leads the hand.

Motion begins in the order:—Shoulder, elbow, wrist. Motion ends in the order:—Elbow, wrist, finger-tips.

'Hand passive' means that the fingers and thumb are perfectly relaxed, and consequently curve inward toward, but not touching, the palm. Avoid clenching the hand, as it hangs at the side or in the movement of preparation: that is significant: reserve it for its proper use as a gesture.

In vertical preparation for a vertical low supine gesture, the hand leads the wrist; as will be set forth in detail in the proper place.

The 'Natural' Hand.

The natural, or normal, open hand displays the thumb moderately tense and thrown well out from the palm laterally; the index-finger tense and straight, or nearly so; the other three fingers, in their order, more and more curved and less and less tense; the second and third fingers touching, or nearly touching, each other from end to end; the third and fourth fingers isolated.

The natural form is the proper posture of the hand at the close of all opening gestures of moderate emphasis.

In proportion to the energy of emphasis, the tension increases, fingers and thumb straighten, and the wrist-and-hand stroke is quicker and stronger.

In extreme excitement, as in horror, terror, amazement, the fingers and thumb are all isolated and stiffly straight; in frenzied desperation they are curved stiffly into a claw.

As a rule, the clench and the index posture should be completed just as the hand stops.

The open hand supine should not be held with the palm horizontal, but at an edgewise angle of thirty degrees from the horizontal, the little-finger border being that much depressed. The horizontal palm would be invisible to the audience in the middle and high planes, and would besides involve an awkward drawing inward of the elbow; and in a both-arm gesture this awkwardness would be more than doubled.

The Lines and Points of Gesture.

The horizontal lines, high, middle, and low, or, the planes of the superior, of equality, and of the inferior, have been set forth. To render study and practice more definite and accurate, we conceive these horizontals as intersected by vertical planes, each arm having command of five, viz.:—

Transverse, or Across, directly in front of the opposite shoulder; Front, straight forward from the shoulder; Oblique, half-way between front and side; Side, or Lateral; Back, forty-five degrees to the rear of side.

The transverse vertical is the extreme limit laterally of the movement of preparation. It is seldom or never used as the terminal of a gesture stroke, except when the preparation is held, as part of a bearing or as a picture.

The intersection of the front, oblique, side, and back verticals with the three horizontals, high, middle, and low, gives us twelve Points for each hand. By accurately locating these points, and making upon them in turn the culminating wrist-and-hand stroke, you will soon acquire definiteness and discrimination in your action.

Each vertical has, of course, three Points: as, high-front, middle-front, low-front; high-oblique, middle-oblique, low-oblique, etc.

It is not meant that every gesture must or should end exactly at one of these twelve Points: it may end, on occasion, at any place within arm's reach. The main purpose and utility of the Points is, that they give clearness of intention in practice.

The Analogies of the Verticals.

The immediate, the urgent, the interesting, the present, anything that is directly between the speaker and his audience,—fact, argument, statement, appeal, question,—is gestured in the front vertical. The future, if auspicious, is 'onward and upward'—high-front supine. A lowering future might be gestured, middle-front, prone; or, middle-front, averted or vertical.

The general, the incidental, the neighboring, the discursive, the allusive, the concessive, the recent, take the oblique.

The distant, the foreign, the extraneous, the disagreeable, the hostile, the unimportant, the contemptible, are gestured at the side.

The remote, the obsolete, antiquity, barbarism, legend, history, tradition, precedent, are gestured back.

These analogies are, of course, very general, but perhaps sufficient to clear the way toward intelligent purpose in the use of oratorical gesture. Every gesture you make, should have a meaning to you; otherwise, is it likely to have the right meaning, or any meaning, to your audience? And that gesture should be chosen whose meaning is pertinent and unambiguous.

The General Meaning of Gesture.

In making an objective gesture, the hand is brought inward in preparation, near to or touching the person, to receive the message it is to bear. The arm stroke carries messenger and message outward,—front, oblique, side, or back, and, in the same movement, up, middle, or low; and, as the wrist stops at its intended goal, the hand becomes instantly active, and delivers the message, by assuming the appropriate posture.

The Lines of Preparation and of Stroke.

The preparation is vertical, horizontal, or diagonal, according to the terminal point of the preceding gesture, if any, and the direction of the intended stroke.

The arm stroke is either vertical, horizontal, or diagonal, according to the direction and tendency of the thought.

In a wide vertical preparation for a low or middle gesture, the hand will naturally approach the temple: the head should also incline a little toward the approaching hand; and, as the stroke is made, the head should slightly retire. This

action, if not overdone, gives dignity, force, and finish to the gesture.

In gestures of strength and force, there should be a sense of resistance to be overcome, both inner and outer, and the muscles of the arm should feel, and the movement display the effort to overcome the resistance.

The preparation, for the present, uniformly begins from the normal position of the hand and arm, as they hang naturally at the side.

DETAIL OF ORATORICAL GESTURE.

Supine Gestures, with Vertical Preparation.

Turn the hand, with fingers relaxed, palm to the front; bend wrist inward; raise arm from shoulder, at the same time bending the elbow, until the hand is in position for the intended stroke: depress and straighten elbow, until the arm is in position to finish the gesture; complete the gesture, by bending back the wrist briskly, while opening the fingers and thumb into the natural posture. In the gesture stroke, the elbow first leads, then the wrist, and finally the finger joints. The wrist-and-hand stroke is the most essential feature of the gesture.

In supine gestures, the elbow should never be completely straightened. Grace requires that the elbow and wrist, at the conclusion of the gesture, present opposite angles, so that the arm, from shoulder to finger-tips, is a compound curve.

In proportion to the energy of thought and feeling, the gesture should conclude with the muscles of the arm and hand tense, and with quicker and more decided wrist stroke.

In general, as the arm is raised in preparation, the elbow bends at first slowly, then more and more rapidly, until the highest point is reached.

In small or moderate low gestures, the arm is raised only enough in preparation to make the wrist-and-hand stroke effective—waist, breast, or shoulder high. Of course, the elbow bends in proportion to the height of preparation. With such gestures, there should be little or no action of the head.

Diagonal and Horizontal Supine Gestures, with Transverse Preparation.

With thumb and fingers relaxed, palm toward the body, and wrist slightly leading, swing the hand, from the shoulder as center, out obliquely to the front; then across to the point from which the stroke is to begin, bending the elbow freely: then turn the hand, still relaxed, palm upward, and develop the stroke,—first with elbow, then with forearm, and closing with the wrist-and-hand stroke, opening supine. The forefinger edge of the hand leads. The head should move in opposition to the hand and arm.

Horizontal gestures should have the preparation end at the level of the gesture stroke: at the opposite hip or waist, opposite shoulder, or near opposite temple. In making the horizontal gesture stroke, the hand should trace a more or less decided simple or compound curve; unless the emphasis is vehement or peremptory.

Postures of the Arm and Hand at the End of Supine Gestures.

Low.—Elbow slightly bent, somewhat advanced, and free of the body laterally; palm sloping edgewise, little-finger edge depressed about thirty degrees from the horizontal; wrist bent strongly back; thumb well out, forefinger straight, the others natural, fore and little fingers isolated.

Low Index.—Elbow somewhat bent; hand edgewise to audience, presenting side of forefinger; wrist flexed laterally

downward; forefinger straight, the others flexed in on the palm, the thumb forcibly clenched over the closed fingers. In a very strong side index gesture, the elbow may be straightened and the thumb strongly thrown out and straight.

Low Fist.—Elbow bent a little, wrist bent strongly inward, thumb strongly clenched over the tightly closed fingers. The hand is in position to give a sharp knuckle blow from the wrist. The back of the hand is down.

High.—Elbow a little bent, wrist bent back, hand natural, with forefinger straight and horizontal; little-finger edge depressed so as to prevent the palm from being concealed from the audience.

High Index.—Upper arm raised to the horizontal or beyond; elbow bent, to make the forearm approach or reach the vertical; forefinger straight and vertical, the others bent in on the palm, thumb well out, back of hand to the audience. In gestures of inspiration, the High Index is often made as the culmination of the rising movement of the arm in a semblance of beckoning.

High Fist.—Like high index, but with thumb and fingers clenched, wrist bent in, back or little-finger edge to the audience.

Side Fist.—Elbow bent, wrist bent in, palm up, fingers and thumb clenched.

Middle supine gestures end at breast or shoulder level.

Opening Prone Gestures, with Vertical Preparation.

With the back of the hand to the audience, fingers and wrist relaxed, raise straight arm till the hand is hip high; bend elbow, and, trailing hand, raise the forearm high enough for the beginning of the stroke: then, as the stroke begins, throw up the hand, palm front, fingers vertical, by

quick flexure of the wrist; straighten elbow, as it carries the hand to its intended point; end with the opening hand natural, with inward and lateral wrist action to make palm horizontal, facing down, and fingers pointing away from the body.

The vertical preparation for the Averted-hand and Vertical-hand gestures is like that of the opening prone gestures. In the stroke of the Low Averted, the hand is carried, little-finger edge preceding, all the way; and in the wrist-and-hand stroke the wrist rotates, so that the gesture ends with the palm outward and somewhat downward, wrist flexed back, fingers pointing more or less away, thumb out and down. In middle and high gestures, the hand is carried with the little-finger edge cutting the air, and the ictus is made by rotating and flexing the wrist so as to throw the hand into the Averted posture; sometimes, after the preparation, the shoulders, elbow, and forearm develop a push, with palm opening Averted. A subjective form is sometimes used, developed by throwing the prone hand out and up at arm's length until it reaches the middle plane, and then, by bending the elbow, retracting the hand close to head, face, or breast, with wrist flexed back and little-finger edge of the hand uppermost. In side and back gestures, the hand may be carried prone, little-finger edge leading, to the intended point, and the hand averted at the ictus by rotation and retraction of the wrist

The Vertical-Hand gesture is not used in the low altitude; in fact, is physically impracticable. The vertical hand differs from the averted hand in presenting the palm directly outward, with the fingers pointing directly upward. It is frequently used in the form of the push, to express urgency, energy, enthusiasm, and similar states. A smooth uplifting of the hand or hands prone, from below to middle or high, ending with a brisk upflinging of the wrist, so that the hand

is vertical, is used in gestures of inspiration, invocation, rejoicing, vision, triumph, and the like.

Low.—In the wrist-and-hand stroke of the Low Averted gesture, as the hand opens, tense, the wrist quickly rotates, so that the little-finger edge of the hand cuts a curve down-out-up; and the movement ends with the palm facing outward and downward, little-finger edge uppermost. The farther to the side or back the gesture ends, the more the palm is averted.

Low Finger.—Elbow bent inward, back of the hand toward the audience, forefinger straight, the others clenched, the thumb out and pointing down.

Low Fist.—Elbow straight, or a little bent, wrist flexed back, knuckles toward the audience, fingers and thumb strongly clenched.

High.—Elbow bent and about shoulder high, wrist flexed back, thumb out; fingers pointing straight upward in the Vertical, little-finger edge up in the Averted, hand straight with the forearm; or with the wrist slightly flexed inward or backward, palm down, in the Prone.

High Finger.—Adjustment of digits as in low finger, but forefinger pointing up, or up and out, palm outward. May end the uplifting action, or complete an upward and outward stroke.

High Fist.—Wrist flexed back, palm forward and upward, fingers and thumb clenched.

Prone, Averted, and Vertical Gestures, with Transverse Preparation.

With hand and wrist relaxed, palm toward the body, lift the hand up and out at arm's length a little way, then bend the elbow, and carry the hand, thumb edge first, across the body to shoulder, breast, waist, or hip: then,—

For a Prone Gesture:—From the transverse point, carry the hand, relaxed and edgewise, in a simple or compound curve, until it is just within or above the Point intended; then finish, by opening out the hand to the natural posture, with wrist action to bring the hand prone, the fingers pointing away.

For an Averted Gesture:—From the transverse point, with the hand and wrist still relaxed and edgewise, carry the hand to the intended Point, and finish with wrist-and-hand movement to display the open averted palm; the wrist bent back, fingers and thumb strongly tense, little-finger edge uppermost.

For a Vertical Gesture:—As for an Averted; except that the ictus finishes with the hand upright from the wrist, palm outward, and fingers pointing upward, instead of being edgewise.

In gestures of repugnance, disgust, disdain, rejection, etc., the face and glance turn toward the object during the preparation, and turn away as the stroke is making. In other words, the face and eyes move in opposition to the arm and hand.

The transverse preparation for a horizontal Low Averted gesture terminates at the opposite hip or waist.

In preparation for a wide or strong two-hand Prone or Averted gesture, the hands may appropriately cross at the wrists.

Transverse Gestures.

Breast, Averted.—Elbow raised to breast level; forearm carried across until the hand is at the hollow of the opposite shoulder; the ictus is made with the wrist bent strongly back, fingers tense and pointing over the shoulder, midway between the point of the shoulder and the base of the neck,

palm averted, thumb out, forefinger and thumb touching the breast.

BREAST INDEX, AVERTED.—Same as Breast Averted; but with forefinger straight and pointing over the middle of the shoulder, the other fingers clenched, and thumb out.

HAND ON HEART.—Similar to Breast Averted, but with the elbow lower and farther from the body, palm inward, wrist flexed easily inward, tips of fingers and thumb touching the breast over the heart, with force and tension proportional to the energy of the feeling. Do not make this gesture too low.

OCCASIONAL FORMS OF GESTURE.

THE SUPINE SHAKE may be used when the action is to be distributed over a very emphatic group; when the thought as a whole is to be enforced, rather than the central idea. After the ictus, at or near the beginning of the group, the elbow very rapidly bends and unbends, and the wrist-and-hand stroke is at the same time repeated over and over rapidly, until it ends, on the last emphatic accent, with the natural posture Supine.

In the PRONE or AVERTED SHAKE, the elbow is comparatively quiet, while the wrist-and-hand stroke is rapidly reiterated, closing with the Prone or Averted posture.

A vertical low gesture of great emphasis may often be rendered more effective, by interpolating a high Shake, as the hand hovers between the preparation and the arm stroke.

THE SHUFFLE is similar in effect and purpose to the shake. It is made, after the ictus of a Prone or Averted gesture, by a rapidly repeated edgewise movement of the hand to-and-fro from the wrist.

THE SNATCH is made from a front, oblique, or side gesture, by snatching the hand instantaneously, after the ictus is

clearly made, to form a prone fist at the opposite waist or breast; or, by snatching the hand vertically to a High Index or a High Vertical, fingers pointing upward and thumb out.

Gestures with Both Hands.

When both hands make the same gesture, the inherent meaning of the action is not changed, but its scope is amplified. Vastness, multitude, comprehensiveness, universality, and kindred ideas, are typified by two-hand wide gestures. Gestures of bounding, circumscribing, limiting, shutting-in, may be made by closing the stroke, inward or outward, with the hands tense, the palms facing each other and parallel, fingers straight and each closely touching its neighbor.

Accompanying Gestures.—While one hand is making a middle or high gesture, the other may make a subordinate, secondary, or accompanying movement, usually in the next lower plane and in or near the second vertical plane from that of the gesture proper, the hand being prone, averted, or supine. The effect of this mode of gesture, when well done, is to give graceful, easy poise to the person of the speaker, and to eliminate the lopsided look which strong action, long confined to one hand, is apt to suggest.

Enumerating.—One hand—the left, usually,—is held front, open supine natural, about waist level and near the body, while the other hand is prone, or prone index, held a little above, and used in ticking, or noting, on the open palm below, by wrist action, the emphatic words. Used in enumerating, itemizing, careful statement, exact definition, and similar cases.

Hands Applied.—The hands are brought together and held palm to palm throughout their length, in prayer, submissive entreaty, and moods where self is crushed out.

Hands Folded.—The hands are brought palm to palm transversely—crossing each other,—with the thumb and

fingers folded, in self-repression (low), and in distracted supplication (middle or high). The posture indicates that the feeling breaks through the utmost effort to restrain it.

HANDS CLASPED.—This posture is best reached as a sequence of Hands Folded, in manifestation of an extreme or culminating degree of the same emotional condition. Without separating the folded hands, the fingers straighten, the palms turn from transverse to parallel, the fingers interlock and fold, the left thumb folds over the last forefinger knuckle of the right hand, and the right thumb folds over the left thumb.

To make the Hands Applied and the Hands Folded gestures effective, the hands should come together through a wide space; so that, unless already widely separated, the hands should be thrown out, each on its own side, before being brought together. Perhaps there is not so much need of wide preparation for Hands Applied; still, the movement of approach should not be made without being preceded by more or less of lateral separation.

GESTURES OF PLACE, OF IMITATION, AND OF EMPHASIS.

In learning to choose appropriate gesture and in acquiring the ability to employ spontaneous, unpremeditated action 'suited to the word', you will find the classification of oratorical gestures as Locative, Imitative, and Emphatic very useful. Every gesture made, may be referred to one or another of these classes: and many gestures blend the ideas embodied in two or all of them.

GESTURES OF PLACE.

All gestures whatever embody very clearly the idea of Place; inasmuch as the arm carries the hand in some direction, in preparation and stroke, and the gesture closes with

the hand postured at some definite visible point. But Place rules in the use and interpretation of perhaps the majority of gestures. Descriptive gestures are nearly always Locative, often purely so. When the reciter personates in turn the characters of a scene, he assumes the place of each, whence all his action is directed with reference to the place or places of the characters addressed. Most oratorical gestures have in them, in some form and degree, the idea of Place. The Place relation of the speaker to his audience governs the sphere of radiation of all his action: but the relations of within and without, near and remote, high, low, and intermediate, forward and backward, up and down,—these Place ideas are constantly being applied, not only to the visible and the tangible, but to the ideal and the spiritual.

Gestures of Imitation.

Many oratorical gestures are distinctly Imitative, or Pictorial. A supine gesture of negation is a courteous or a careless waving-aside; a prone negative erases, or wipes off; an averted negative thrusts forcibly or violently away. A supportive supine gesture uplifts, as if a visible, palpable weight; a suppressive prone pushes down, and holds or covers. Gestures of rending, grasping, tearing, cleaving, throwing, tossing, waving, hurling, striking, are frequently opportune, and carry conviction with them.

There is danger, however, of letting the imitative instinct carry us too far. Imitation should be typical and suggestive, not too specific, minute, and literal. In no department of gesture is there greater need to observe heedfully Hamlet's injunction,—'Let your own discretion be your tutor.' In telling or describing an event or an action, the speaker should be an interested onlooker, and endeavor to make his audience see with him; but should not allow himself to 'act out' what he sees and hears. In personation, the speaker

may do, within reasonable limits, all that he conceives the character to have done; being careful always to 'beget a temperance, that may give it smoothness.' Even in personation, if the character kneels, or falls, or dies, or does anything else extreme or extraordinary, the reciter who is nothing, if not literal, is in peril of turning tragedy into farce. Except on the dramatic stage, such actions should be indicated, not embodied. Good sense and good taste are nowhere more necessary than right here.

Young reciters are continually missing the important difference between first person and third person. I once saw and heard a young lady—a young lady of talent, too—recite the scene between Dolores de Mendoza and King Philip of Spain, from Crawford's 'In the Palace of the King.' The following passage of narrative and description occurs in the scene:—

> Her hand went out to open it (the door), but Philip was already on his feet, and with quick, clumsy steps he reached the writing table, seized the pen Perez had thrown down, and began to scrawl words rapidly in his great, angular handwriting. He threw sand upon it to dry the ink, then poured the grains back into the silver sand-box, glanced at the paper, and held it out to Dolores without a word. His other hand slipped along the table to a silver bell, used for calling his private attendants; but the girl saw the movement, and instinctively suspected his treachery.

In speaking the words of the above text, the reciter, as Dolores, put out her hand to open the invisible door; then, as King Philip, she went with quick, but not clumsy, steps, to a table that should have been invisible, leaned over it, picked up an impalpable pen, proceeded to write rapidly on fictitious paper, sanded it from an imperceptible box with supposititious sand, poured back the loose sand, looked at the viewless paper, and held it out; while the other hand

groped along the surface of the table for an immaterial bell.

The mistake here—and it is a representative one,—is that of trying to merge in one's self other and incompatible identities. The text makes the reciter's office that of witness and narrator; she is to see what Dolores and the King do, and tell it as if she saw it: she is herself, and not Dolores or the King,—Dolores *and* the King?—and has no occasion to demonstrate how they did this or that. She cannot be at once herself and a person of the scene; and, as narrator, she is simply and always herself. Besides, every action is clearly told, in its due order, in the text; and it is bald tautology to tell the selfsame thing in words and in gestures. It is in itself inartistic, and, worse, it disparages the intelligence of the audience; it says, 'as plain as whisper in the ear':—'I will make this matter clear, even to you: you are not likely to understand from the mere telling; so I will not only say it, but show you exactly how everything was done. If necessary, I will also whistle it.'

So the reciter of Tennyson's 'The Charge of the Light Brigade' should assume the poet's own rôle—that of spectator. The only point at which the reciter is called upon to become a participant in the scene is the direct quotation, 'Forward, the Light Brigade! Charge for the guns!'—which is personation. As the poem is written in the third person, it is the crackling of thorns under a pot to recite it as in the first. It is on a par with the delightfully absurd treatment I have heard given the 'Bugle Song':—in telling the bugle to blow, the reciter uttered the words, 'Blow, bugle, blow,' in a beautifully executed phrase of bugle notes,—as a model, possibly, for the bugle to follow. 'If your dog can bark, you need not bark yourself.'*

*Long after the above text was written, I spent a most delightful evening in listening to Mr. David Bispham sing. It was one of the events of my life.

Gestures of Emphasis.

All gestures are emphatic, in proportion to the time and scope of the preparation, the extent and energy of the arm stroke, the force and snap of the wrist stroke, and the tension and form of the hand posture; but there is a class of gestures that are solely and purely Emphatic. They are used to enforce ideas of certainty, finality, strength, decision, authority, resolution, defiance, etc.

In Emphatic gesture, the hand is carried to the high plane in preparation, and, usually, poised, or shaken, until the culminating word is about to be spoken: the arm stroke then carries the hand in a vertical straight line, front or oblique, to the low plane, where the wrist-and-hand stroke coincides with the accent of the culminating word. The

It is the prevailing, almost universal, fashion of professional singers, big and little, and of amateur singers who aspire to be thought 'as good as professionals', to offer a programme principally made up of the compositions of foreigners, and to render the text of their numbers in the language, or what purports to be the language, of the composer. They accord a fourth or a fifth of the programme to songs announced as being in English. The enunciation of most singers, however, is so distorted in the vowels and so sophisticated in the consonants that the words, whether English, Italian, French, German, or Spanish, 'have nothing to do with the case,' as only a word here and there can be distinguished.

Mr. Bispham, before beginning to sing, made a short announcement of his belief that English-speaking audiences have the right to expect and require that singers shall sing to them in English; not near English, but English 'as she is spoke.' He cited as precedents France, Germany, and Italy, where the works of foreign composers are all carefully translated into the idiom of the country and so produced. In closing his remarks, he prophesied the good time coming, when England and America would hear the musical works of all lands in well-turned and clearly pronounced English.

Everything that Mr. Bispham sang, he sang in English, as clearly and truly pronounced as his speech. His delivery was at once ex-

posture of the hand is usually supine, but may on occasion be prone, averted, or fist. The wrist-and-hand stroke is strong, and quick or slow according to the thought and feeling.

The vertical stroke is not an absolute perpendicular, but should appear so to a person directly in front of the speaker: that is, the hand in its downward course should not deviate laterally from the vertical. But, as the action of the arm pivots at shoulder, elbow, and wrist, the hand will necessarily describe a convex curve forward.

Transition and Blending.

In presenting the mechanism of gesture, we have so far regarded the preparation as always beginning from the natural position of the arm and hand, hanging at length by their own weight from the shoulder. If every gesture were

quisitely musical and perfectly syllabicated; demonstrating the silliness of the pretense that the words must be sacrificed to the music,—that English is so stubborn and uncouth that it cannot be sung, unless mouthed and mushed and mumbled.

But, alas! he closed the programme with the recitation of Longfellow's 'King Robert of Sicily.' With piano accompaniment. At this point I left off being Mr. Bispham's admirer, and turned critic and judge. I condemned the performance as crude and bad. It was done with grace and ease, but was an artistic nightmare. The accompaniment was a detraction and a distraction; nobody could listen to it and to the recitation at the same time; it was a disturbance, so close and loud as to compel a reluctant hearing, while altogether outside and alien. Recitation and accompaniment did not blend into one purposeful effect, but were two independent effects, at war with each other. The resonance of the piano being essentially metallic, is not fit to accompany the singing voice, much less the speaking voice.

The prelude was mere clang and clatter. A prelude should embody, or at least foreshadow, the ensuing work—poem, song, opera, play, or what not. I sought for intimation and forecast in this prelude, but it was as sounding brass; there was no suggestion of theme

single and disconnected, the hand would drop to the side at its close, and the next gesture would necessarily begin from there. But, if there is real need of a gesture, there is nearly always need of more than one. If only an occasional isolated gesture is used, whether it is well or badly made, it has a perfunctory, cut-and-dried look; and instead of impressing and enforcing the thought it accompanies, distracts, by its rarity, attention to itself, at the expense of the thought. Learn, then, to support and strengthen one gesture by another, until the consummation of the thought is reached.

Always remember, that every gesture, properly made, has its distinct movement of preparation. The extent of preparation, in time and space, depends upon the size and the energy of the gesture about to be made, and upon whether there are few or many words before the stroke of gesture must follow. Where gesture is used as the mere rhythmical accompaniment of the thought; where it designates, dis-

or story in it. While it was doing, Mr. Bispham, after a little fussing with his handkerchief, calmly stood, possibly thinking, until the execution should be over. Then, instead of beginning the recital, he proceeded to deliver a defense of or an apology for the recitation with musical accompaniment, 'when properly done'; the inference being, of course, that it was about to be properly done. His talk finished,—a good-natured, complacent talk,—he made but a momentary pause, and began to recite. Was the prelude intended to introduce the talk, or the poem? It would apply—or not—to the one as well as to the other; but, for the life of me, I could not decide whether it was meant for either, neither, or both.

I can imagine the late George Riddle's famous reading of Shakespeare's 'A Midsummer Night's Dream' to Mendelssohn's music by a full orchestra, and doubtless its actual hearing would have appealed to the best and highest in me; but the usual recitation with accompaniment, even when 'properly done', is a tax upon my sense of fitness and my patience. The accompaniment must be either a help or a hindrance. In ninety-nine cases in a hundred, the unaccompanied recitation, 'properly done,' would and does receive absorbed and de-

criminates, itemizes; where it is intellectual rather than emotional in its purpose,—the preparation may be no more than a reversal of the wrist-and-hand stroke, with relaxation of the thumb and fingers. In proportion as the gesture is emotional, the preparation is more deliberate and moves through wider space.

The all-pervading principle of transition and sequence in gesture is, that the preparation is in the opposite direction from the stroke; or, putting the thought in other words: In all action that radiates from the speaker as the center, the hand must approach the center, in order to start the stroke; and in all action derived from any outer center and terminating in the speaker, the hand must approach that center to begin the stroke. The hand drops to begin a rising stroke, and rises as a preliminary to a falling stroke.

In studying transition more in detail, let us begin with the middle plane, making a series of horizontal supine gestures, successively front, oblique, side, and back. Make the first

lighted attention; whereas the accompaniment complicates, divides, confuses, and weakens the effect. It is unnecessary, it is a hindrance, and therefore inartistic and objectionable.

In these latter years, my own slowly matured conviction is, that the recitation, accompanied or unaccompanied, is a form of art inferior to reading, 'properly done.' The recitation is, from its very nature, more or less a spectacle, a show, a personal exhibition of the reciter; the act of presentation obscures the thing presented; the meaning and appeal of the work interpreted, is weakened or perverted or sometimes completely lost, in the mannerisms and outward flourishes of the interpreter. A good reader presents the text of poem, story, scene, or drama, eliminating himself as far as possible, and through the media of voice and facial play and occasional gesture alone, addresses directly the intelligence, the imagination, and the sympathy of his audience. He lets them make their own pictures,—all different, maybe, but all essentially similar to the pictures that he sees. He puts no fetters upon their fancy, by imposing upon them a stage performance; rather, he summons imagination and feeling, opens wide

gesture with wide transverse preparation from the normal position. After the front gesture is finished, hold the posture. Then: Relax fingers, thumb, and wrist; bend the elbow, the wrist leading the hand, held edgewise, until the hand is within four or five inches and directly in front of the center of the chest; straighten elbow, carrying the hand, still edgewise, the wrist again leading, to the oblique point, with lateral outward wrist stroke and opening supine hand. Relax, and carry the hand front and near the chest as before, and develop stroke to the side. Relax, carry to the front, and develop stroke to the back point.

Vary, by raising the hand three or four inches above the transverse point, making the preparation a rising inward diagonal, with inward wrist flexure as the direction changes, and the stroke a falling outward diagonal. Again, by horizontal inward movement of preparation, but raising

the door, points the way they are to go, and says: 'I set you free! Be glad, spread your wings, and let us make a pleasant flight together!'

I once heard and saw a Christian minister, in a church, from the pulpit, recite 'The Charge of the Light Brigade' to piano accompaniment. It was appalling. Oh, the tumult and the shouting, the cannon, the shot and shell, the shattering, the sundering, the sabers, the slaughter! The reciter seemed to convince himself that he was the Six Hundred. The piano clanged and clashed like a nail factory, the man 'brayed horrible discord.' I devoutly wished, God forgive me! that the floor of the platform might open, and the reciter drown in the baptistery below. In winter, when the winds howl and the trees groan and rend and crash, I am to this day reminded of that dreadful perpetration.

But to return to Mr. Bispham. In the line,—

Appareled in magnificent attire,—

he made a graceful subjective downward sweep with supine hand, as if he were the King and the description applied to him. But the opening lines of the poem are pure narrative and description, to be spoken in the third person,—down to the King's question, 'What mean those

the hand three or four inches, with inward and rotary wrist action, when about to begin the stroke; and making the stroke downward and outward, as before. Again, by lowering the hand in preparation in a falling diagonal, ending three or four inches below the horizontal near and in front of the middle chest; then carrying the hand upward and outward, edgewise, to its intended point in the middle plane. Again, by making the preparation only a relaxation of the fingers and thumb, a moderate inward flexure of the wrist, and a very slight inward movement of the forearm; followed by the stroke to the next point.

Still upon the middle plane, make the supine gestures successively back, side, oblique, front. Make the first gesture with the preparation sometimes in the oblique vertical, sometimes in the front, and sometimes transversely to the hollow of the opposite shoulder. After the

words?' which calls for impersonation. Mr. Bispham's mobility and facility of feature and gesture caused him continually to indulge in this fallacy of 'acting out' passages of narrative, of which the words, fitly spoken, would have made the meaning completely clear. To state a thing by the spoken word and at the same time play it in pantomime, is the crude, instinctive, primitive method of the child, of the schoolboy, of the young actor, of the immature reciter.

As narrator, the reciter should take and keep the relation of beholder, observer, spectator, listener; and bearing, look, and action should conform to that situation. He should constantly show how the scene or the action affects him as onlooker: he glows, droops, is glad or sad, amazed or furious, exultant or despairing, according to what he sees and hears; and thus he makes his audience spectators with him. He should keep himself outside the picture; he is but guide and cicerone. But when the words of a character are directly quoted, the reciter becomes the personator, the actor, and may employ, so far as is becoming, the very attitude, gesture, countenance, and voice of the person embodied.

On the waking of the King in the church, Mr. Bispham not only told us what he did and how he looked, but himself did it and looked it.

ictus and hold on the back gesture, relax thumb, fingers, and wrist; bend elbow, bringing the hand, with the wrist leading, edgewise, well in front of and within the side point; straighten elbow, to carry the hand out and back to the side point, finishing with lateral wrist stroke and supine opening hand. Reach the oblique and front points in like manner. Vary, by swinging the hand downward diagonally three or four inches in the preparation; then upward back to the middle plane, finishing with edgewise lateral stroke. Again, by swinging the hand edgewise inward laterally to the turning-point; then upward three or four inches, with inward wrist flexure; then diagonally downward and outward, with backward wrist stroke and hand opening supine.

Practice all prone gestures, and again all vertical, and all averted, from front to back, and from back to front. Again, in going from point to point, alternate supine and prone; prone and averted, supine and vertical, averted and vertical, etc.

In each vertical plane, make the supine gestures in the order: Low, middle, high, middle, low. Make the first gesture with perpendicular preparation, breast high, in the same vertical plane; finish the stroke hip high, hand and

It was all done expertly and strikingly, but ill done, because out of place; all the worse for being well done! If sin were always ugly, we should all shun and condemn it. I confess frankly that Mr. Bispham's artistic crimes were so beautifully accomplished that I admired and enjoyed them; but I am afraid that more than a dozen people in the audience were fascinated by the grace and skill and were totally unaware of the crimes. For them, 'Beauty was truth, truth, beauty.'

In the line,—

Despoiled of his magnificent attire,—

the gesture above criticized, was repeated, except that the hand was reversed and the action privative; but, as Mr. Bispham was not, or should not have been, personating King Robert at the moment, the

elbow well out: relax hand, bend elbow, the wrist flexing inward, as the hand rises above and within the middle point; straighten elbow enough to carry the hand to that point, and finish stroke with backward wrist stroke and opening hand supine: relax hand, bend elbow, raising it very slightly, bringing the hand upward and inward toward the temple, flexing the wrist inward; raise and straighten elbow, to carry the hand to the high point, with wrist-and-hand stroke to finish: relax hand, bend and lower elbow, flexing wrist inward, bringing the hand near the temple again; develop arm and wrist-and-hand strokes for middle gesture: relax and raise hand, flexing wrist inward; develop arm stroke, carrying hand to the low point, and finish with opening hand supine. Vary, by swinging the hand in preparation to or

gesture was preposterously wrong. In itself graceful and expressive, it had no business there, because it 'mixed things up.'

Again, beginning with the line,—

> Dressed in the motley garb that jesters wear,—

there was another pantomimic exhibition, to illustrate that and several following lines. Superfluous, confusing, tawdry.

He illustrated the lines,—

> Giving his benediction and embrace
> Fervent and full of apostolic grace,—

by assuming the papal posture of benediction, but omitting the embrace. As he was telling in the third person what the Pope did, he was not called upon to act the Pope at all; rather, he was called upon *not* to act him.

There are occasions when it is perfectly artistic and legitimate to 'act out' the incidents of a vivid narration or description. In Browning's 'How They Brought the Good News from Ghent', the narrator was a participant in the exploit rehearsed. In the stanza beginning,—

> Then I cast loose my buff coat, etc.,—

he may be supposed to recall the moment so vividly that he is carried away,—he relives and re-enacts, as far as may be, all that he did under

beyond the next inner vertical. In the same manner make prone, averted, and vertical gestures.

Make high gestures: front, oblique, side, back, side, oblique, front, with the transitions in the same plane. Again, make the transitions by swinging the hand down and in to the breast level and to or beyond the next vertical, finishing with upward and outward stroke.

Make low gestures in like succession, with transition and stroke in the same plane. Again, bring the hand up and in to the middle plane and the next forward or inner vertical, and finish with downward and outward stroke. Finish low gestures in all the hand postures, except vertical:—Supine, prone, averted, index prone, index supine, and fist prone and supine.

Practice wide transitions in miscellaneous sequence:—as, low-front-supine, high-back-prone, low-oblique-averted, high-oblique-index, low-back-supine, high-front-supine, low-side-prone, etc.

the original conditions. But such occasions are few and far between, and are to be decided upon, when they occur, with taste and judgment and with reference to the reciter's temperament and facility—his ability to make good.

Good Americans do not pronounce 'clerk' 'clark'; and before an American audience an entertainer should respect the almost universal American usage—educated usage. An unusual pronunciation of a familiar word disturbs attention and mars the esthetic impression.

In the line,—

There is no power can push me from my throne,—

both 'me' and 'my' were strongly emphasized. Tautology again, though of another sort. Either pronoun may be emphasized, preferably the first, but not both—by an artist.

In King Robert's wistful 'It was a dream!' 'was' received as much time, volume, and inflective value as 'dream', or nearly so. A false emphasis: the King is not discarding a doubt and stating a final decision, nor does he mean that it *was* a dream, but is not now; it is the misgiving expression of a wish, merely; and the essential thought

The wrist-and-hand stroke, as it is the most significant, is the most important, component of the gesture stroke; so that any suggestion that may enable us to give it life and verity should be eagerly adopted. While practicing your gesture gymnastics, imagine that you are playing with a magic ball, in size half-way between a tennis ball and a baseball; its magic consisting in the fact that, no matter in what direction or from what posture of the hand you send it from you, it returns directly to the palm of your hand. In preparation, the ball is lightly held with fingers and thumb, and the wrist flexed in readiness to give the impulse to the ball. When the hand, thus carrying the ball, arrives at the intended point, the wrist becomes active, giving the hand stroke, as the fingers and thumb release the ball, and in doing so become tense; so that the hand is in the opening posture—supine, prone, averted, or vertical. The hand is held thus easily tense and open until the ball's prompt return; when the fingers and thumb lightly clasp it, the wrist relaxes, and the hand is trailed to the point of preparation, and a new impulse given at another point; and so on. This imaginary ball-play, suggested by Mr. Murdoch, was of the greatest service to me.

hangs upon 'dream' alone. Immediately following is a series of circumstances that contravene the statement. Mr. Bispham gave them a decided declarative value, each one for itself, and without any suggestion of reference to the statement (See page 455, Examples of Double-wave-rising Sweep, Example 2); and made bad worse by the sin of 'acting-out'—the tempter that stands always at his elbow.

The line,—

And, leaning back, he yawned and fell asleep,—

was made distinctly humorous,—a suppressed yawn in resonance and utterance, and with an almost singing melody. It was beautifully executed, and the auditorium was distinctly brightened by the smile of the audience; more's the pity, for the poet's intention here is profoundly serious. The 'point' was as incongruous as 'mirth in funeral.'

THE NOTATION OF GESTURE.

A compact and rapid mode of recording the gesture scheme of any passage is very desirable. Facility and ease of practice come from frequent and careful repetition; and, unless some mode of record is adopted, there will be unconscious changes from time to time, owing to lapses of memory; or, if a change from one gesture to another is a matter of choice, both can be preserved in notation, and the reason for the change remembered or written down.

Two or three examples of moderate length and representing as many different styles should be mastered, theoretically and practically; that is, there should be a good ground of choice for every gesture, and the passage should be repeated until it is thoroughly at tongue's end and fingers' ends.

Other examples should be read aloud, and the gestures mentally pictured as the reading proceeds. Others again should be carefully analyzed, looking for all the analogies discoverable, and deciding 'at sight' which one should prevail in each case.

The following scheme of notation is sufficiently full for the record of all such gestures as belong to oratory.

Where the Preparation is notated, the symbols are in Italics.

Where the Last Letter of the preparation symbol is Roman instead of Italic, it signifies that the wrist and hand become tense in the posture marked, forming a gesture or bearing at the close of the preparation; and before the gesture stroke following begins, the wrist and hand relax, in preparation for the immediately succeeding wrist-and-hand stroke.

The horizontal straight lines preceding, following, or connecting the letters of an aggregate gesture symbol indicate the extent of preparation, arm stroke, or hold.

For the purpose of presenting as much practice as possible in a small compass, the following examples have many more gestures marked than necessity or good taste requires. Facility can come only from practice. By much practice get facility, and then study the when and how much.

In the Patrick Henry speech, a small cluster of sentences is left unmarked. Apply there your own knowledge, taste, and skill, in selection and execution. After thoroughly trying out any of the three examples, as notated, study it with a view to finding other and better action. Don't stop where the book does. The sole purpose of the book is, to get you started in the right direction. Head right, start right, and keep going!

The action of the extract from 'Hamlet' should be purely conversational, except upon the last sentence of each paragraph. The elbow should be kept near the body, and the action restricted to the forearm, wrist, and hand. In the two sentences excepted, the language is more emotional: the whole arm should be freely used, with the shoulder as main center.

A CODE OF GESTURE NOTATION.

The Preparation.

sp supine perpendicular
pp prone perpendicular
is inward supine
ip inward prone
ius inward and upward, supine
ids inward and downward, supine
iua inward and upward, averted
ida inward and downward, averted

hxs high across, supine
mxs middle across, supine
lxs low across, supine
hxp high across, prone
mxp middle across, prone
lxp low across, prone
hxa high across, averted
mxa middle across, averted
lxa low across, averted

r relax hand and wrist
Bxv both hands vertical, crossed at wrists
Bfs both hands in front near breast, supine
rpu relax and retract for push

The Stroke.

Capital Letter, Prefixed to Set of Three Small Letters:—
R right hand; L left hand; B both hands.

Set of Three Small Letters:—

The First Letter indicates the Altitude:—z zenith; h high; m middle; l low.

The Second Letter indicates the Transverse Point:—f front; o oblique; s side; b back.

The Third Letter indicates the Hand Posture at the End of the Gesture:—s supine; p prone; a averted; v vertical; f fist; i index.

Last Two Letters:—

When Two Roman Letters supplement the Set of Three or the Italic symbols of Preparation, they indicate some special characteristic of manual Action or Posture, viz.:

sh shake	ff shuffle	en enumerating	rc recoiling
ts tossing	pu pushing	sp springing	gr grasping
cl clasped	fl folded	th thrusting	fp fist prone
bk beckoning	rt retracted	fs fist supine	

sf snatch across, to prone fist
br hand averted, across on breast
bi hand index averted, across on breast
hl hold posture till the end of the spoken group
fn fist posture, with hand at normal position at the side
pi prone index
si supine index
hh hand on heart
vi vertical index

'GIVE ME LIBERTY, OR GIVE ME DEATH.'

Mr. President:—No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen, if, entertaining as I do opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony.
s.....*p* lfs hl.....
The question before the house is one of awful moment to
..... *m*.....
this country. For my own part, I consider it as nothing
.....*x*.....a.... *r*
less than a question of freedom or slavery; and in proportion
mfs *i*.....*s*
to the magnitude of the subject ought to be the freedom of
mos
debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility we hold to God
l.....*x*.....
and our country. Should I keep back my opinions at such
....a hl..... *r*
a time, through fear of giving offense, I should consider

lsp *i*
myself as guilty of treason towards my country, and of an
p hfa sp and hl
act of disloyalty toward the Majesty of Heaven, which I
relax and drop slowly.
revere above all earthly kings.
l x s los hl

Mr. President, it is natural for man to indulge in the
m x a *r*
illusions of hope. We are apt to shut our eyes against a
moa *r* mfs *i*
painful truth, and listen to the song of that siren, till she
p lsp *i s* mfs
transforms us into beasts. Is this the part of wise men,
i s mos th *B*
engaged in a great and arduous struggle for liberty? Are
x v hl
we disposed to be of the number of those, who, having eyes,
r B moa *i*
see not, and having ears, hear not, the things which so nearly
s B mfs R *m x* a *r*
concern their temporal salvation? For my part, whatever
hfa sh *r and turn palm for supine*
anguish of spirit it may cost, I am willing to know the whole
lfs *m x* a *r* los th
truth; to know the worst, and to provide for it.
l x s

I have but one lamp by which my feet are guided, and
mfs *m x*
that is the lamp of experience. I know of no way of judging
a mbs *m x* s hl
of the future but by the past. And, judging by the past,
mfs *i*
I wish to know what there has been in the conduct of the
s mbs th *i s* mfs
British ministry for the last ten years to justify those hopes
i s
with which gentlemen have been pleased to solace themselves

.....mos th *i*....*s* mfs *i*.....
and the house. Is it that insidious smile with which our
.....*s* mss *m*.....*x*.....a
petition has been lately received? Trust it not, sir: it will
loa ff..... *m*.....*x*.....*p*
prove a snare to your feet. Suffer not yourselves to be
moa *i*.....*s*
betrayed with a kiss. Ask yourselves how this gracious
mfs *Bxv*
reception of our petition comports with those warlike
B moa *B i*.....*p* msp
preparations which cover our waters and darken our land?
R *m*....*x*.....a
Are fleets and armies necessary to a work of love and recon-
lfs th *m*.....*x*.....a moa hl.....
ciliation? Have we shown ourselves so unwilling to be
..... *r* lfp rc hl..... lfs
reconciled, that force must be called in to win back our love?
l.....*x*.....a *r*
Let us not deceive ourselves, sir. These are the implements
lop ff..... *pp* lsa hl
of war and subjugation; the last arguments to which kings
..... *Bfs* B mfs hl.....
resort. I ask gentlemen, sir, what means this martial array,
B p.....*p* B lfp hl..... *B*....
if its purpose be not to force us into submission? Can
.....*f*.....*s* B mfs....s.....s.....s hl..... *B f*
gentlemen assign any other possible motive for it? Has
.....*s* B mfs hl..... *i*..
Great Britain any enemy in this quarter of the world, to
.....*s* los *L l*
call for all this accumulation of navies and armies? No,
....*x*.....*p* L loa *r* *L m*.....*x*.....a hl.....
sir, she has none. They are meant for us; they can be
L lsa *i*.....*u*.....*a* gr
meant for no other. They are sent over to bind and rivet
r lop *i*.....*p*
upon us those chains which the British ministry have been

lop
so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we any thing new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert
p
the storm which is now coming on. We have petitioned;
p lop
we have remonstrated; we have supplicated; we have pros-
hl *i* *u*
trated ourselves before the throne, and have implored its
a mov pu *i* *p*
interposition to arrest the tyrannical hands of the ministry
mop *i* *s* los ts *i*
and parliament. Our petitions have been slighted; our
p lsp hl
remonstrances have produced additional violence and insult:
p *p*
our supplications have been disregarded; and we have been
lsa sh hl *l*
spurned with contempt from the foot of the throne. In
x a l o
vain, after these things, may we indulge the fond hope of
p *m* *x* *a* mos
peace and reconciliation. There is no longer any room
ts drop *p*
for hope. If we wish to be free,—if we mean to preserve
inviolate those inestimable privileges for which we have
been so long contending,—if we mean not basely to abandon

the noble struggle in which we have been so long engaged,
and which we have pledged ourselves never to abandon,
until the glorious object of our contest shall be obtained,—
we must fight! I repeat it, sir, we must fight! An appeal
to arms and to the God of Hosts is all that is left us.

They tell us, sir, that we are weak; unable to cope with so
formidable an adversary. But when shall we be stronger?
Will it be the next week, or the next year? Will it be when
we are totally disarmed, and when a British guard shall be
stationed in every house? Shall we gather strength by
irresolution and inaction? Shall we acquire the means of
effectual resistance by lying supinely on our backs and
hugging the delusive phantom of Hope, until our enemies
shall have bound us hand and foot? Sir, we are not weak,
if we make a proper use of those means which the God of
nature hath placed in our power. Three millions of people,
armed in the holy cause of liberty, and in such a country as
that which we possess, are invincible by any force which our
enemy can send against us. Besides, sir, we shall not fight

.....*s* los R *p*.....*p* zfi hl.....
our battles alone. There is a just God, who presides over
..... *i*.....*d*.....
the destinies of nations, and who will raise up friends to fight
.....*s* los *l*.....*x*.....*p* lsa hl.....
our battles for us. The battle, sir, is not the strong alone;
i.....*u*.....*s* hfs th
it is to the vigilant, the active, the brave. Besides, sir, we
L *l*.....*x*....a hl..... *r*
have no election. If we were base enough to desire it, it is
lsp hl..... *i*.....*u*.....*p*
now too late to retire from the contest. There is no retreat,
lsp ff..... *m*.....*x*.....a....*i*.....
but in submission and slavery! Our chains are forged! their
.....*p* msa R *p*.....
clanking may be heard on the plains of Boston! The war
.....*p* sh *i*.....*d*....*s* mfs th *s*.....*p* lfs
is inevitable,—and let it come! I repeat it, sir,—let it come!
B *i*.....
It is in vain, sir, to extenuate the matter. Gentlemen
.....*s* fl cl *r* B msa ts drop L *m*.....
may cry, Peace, peace!—but there is no peace. The war
....*x*.....a hl.....
is actually begun! The next gale that sweeps from the north
..... *r* msa pu *i*....
will bring to our ears the clash of resounding arms! Our
.....*s* los R *i*.....*s* mfs
brethren are already in the field! Why stand we here idle?
What is it that gentlemen wish? What would they have?
m....*x*....a hl..... *r*
Is life so dear, or peace so sweet, as to be purchased at the
mfv pu *r* zfv sp
price of chains and slavery? Forbid it, Almighty God!
i.....*d*.....*s* los *mxp* hh
I know not what course others may take; but as for me, give
B hos hl.....drop
me liberty, or give me death!

—*Patrick Henry*: March 23, 1775.

HAMLET'S INSTRUCTIONS TO THE PLAYER.

i.....*s*

Speak the speech, I pray you, as I pronounced it to you,
los ts *i*.....*p*
trippingly on the tongue; but if you mouth it, as many of
mfi *i*.....*p* loa ts
your players do, I had as lief the town-crier spoke my lines.
i.....*p* mfv
Nor do not saw the air too much with your hand, thus:—
(From the shoulder as center: R *ius* los hl. L *ius* los, B *ius*
i.....*p* mfp *p*.....
mos, B *is* los th, drop) but use all gently: for in the very
.....*p* hfv sp
torrent, tempest, and (as I may say) the whirlwind of your
r lop hl.....
passion, you must acquire and beget a temperance that may
..... *m*.....*x*.....a hl.....
give it smoothness. Oh, it offends me to the soul, to hear
..... *r* msa
a robustious, periwig-pated fellow tear a passion to tatters,
iup lsa *i*.....*p* lop rc to *lx*a hl.....
to very rags, to split the ears of the groundlings; who, for
..... *r*
the most part, are capable of nothing but inexplicable dumb
loa *p*.....*p* lop sf hl....
shows and noise. I would have such a fellow whipped for
..... *r* hfv sp *r* mfi
o'erdoing Termagant; it out-Herods Herod: pray you
hl.....drop
avoid it.

i.....*p* mfi hl.....

Be not too tame neither, but let your own discretion be
..... *i*.....*s*
your tutor: suit the action to the word, the word to the
los *p*.....*p* mfv vi *r*
action, with this special observance, that you o'erstep not

mfp *i*.....*p* mop hl..
the modesty of nature; for anything so overdone, is from the
..... *p*.....
purpose of playing, whose end, both at the first, and now,
.....*p* mov sp hl .....*i*
was, and is, to hold, as 'twere, the mirror up to nature; to
.....*s*
show virtue her own feature, scorn her own image, and the
los drop
very age and body of the time his form and pressure. Now,
i.....*s*
this overdone, or come tardy off, though it make the unskillful
lfs *i*.....*u*.....*p* mfp *m*.....*x*
laugh, cannot but make the judicious grieve; the censure of
.....a hl..... *r*
the which one must, in your allowance, o'erweigh a whole
msa pu
theater of others. Oh! there be players that I have seen
play,—and heard others praise, and that highly,—not to
m..... *x*.....a..
speak it profanely, that, neither having the accent of Chris-
r moa *i*.....
tians, nor the gait of Christian, pagan, or Turk, have so
....*p* mov pu *l*.....*x*.....
strutted and bellowed, that I have thought some of Nature's
....a hl..... *r* lop ts
journeymen had made them, and not made them well, they
imitated humanity so abominably.

'THE WAR MUST GO ON.'

s.....*p* lfs *s*.....*p* lfs *l*
The war must go on. We must fight it through. And, if
.....*x*.....a *r* mfs *i*.....*s*
the war must go on, why put off longer the declaration of inde-
mfs th *s*.....*p* los sf hl..... *lxs*
pendence? That measure will strengthen us: it will give

los *is* lss *Bring hand slowly to side* fn hl
us character abroad. If we fail, it can be no worse for us.
L *l*.....*x*.....*p* lsa hl.... l.....*x*.....*s* los *i*....
But we shall not fail. The cause will raise up armies; the
.....*s* lss R *s*.....*p*
cause will create navies. The people, the people, if we are
lfs th *r* bi mov pu
true to them, will carry us, and will carry themselves,
r hov sp *rpu* mfv pu hl..... *Slowly relax hand and arm,*
gloriously through this struggle. Sir, the declaration will *and drop to the side, while speaking this*
inspire the people with increased courage. Instead of a
.....bi *r*
long and bloody war for restoration of privileges, for redress
lfs *i*.....*s* los rc *l*.....*x*.....*s*
of grievances, for chartered immunities, held under a British
hfs *Slowly relax and drop to normal or beyond; then* hfi bk
king, set before them the glorious object of entire independ- *quickly relax, lower, retract* mfv pu *Drop slowly*
ence, and it will breathe into them anew the breath of life.
p.....*p* mfv sp *r*
Through the thick gloom of the present, I see the bright-
hfv sp *r* zfi sp drop* *Bfs Slowly*
ness of the future, as the sun in heaven. We shall make *and smoothly*
this a glorious, an immortal day. When we are in our
lsp *Bfs* B mos *Bsp* B lfs
graves, our children will honor it. They will celebrate it
is B los *is* B los *i*.....*s* B lss
with thanksgiving, with festivity, with bonfires and illuminations. On its annual return, they will shed tears,—copious,

**With hand still in index posture.*

Bxv B lsp ff..... *Bxv* B lsp ff
gushing tears,—not of subjection and slavery, not of agony
..... *Bsf* B hfs *Bsf* B mos *Bsf* B lss
and distress, but of exultation, of gratitude, and of joy.

—*Daniel Webster.*

It may seem, in many cases, that my analyses are tediously minute. But it is chiefly in little things that the great differences between good reading and bad reading consist; and your progress in Reading as a Fine Art at last depends upon your ability to perceive and appropriate those 'trifles that make perfection.'

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